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ANDREW WHITNEY

ANDREW WHITNEY

A S H B Y
SPRINGFIELD
AND
FITCHBURG

MASSACHUSETTS

1912

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PREFACE

Recalling some of the experiences of a busy life, interwoven with the growth of a beautiful New England city, it has been a pleasure to review such incidents as would be of interest to those who will read these pages.

Although absent from business centers for several years past, life holds a full measure of interests. Sitting at home, there come to me daily, strangers desirous of co-operation in various business schemes, tenants on all sorts of errands concerning their own welfare, and friends from far and near.

Amongst the visitors one day was a member of the Fitchburg Historical Society, who requested some reminiscences of the early days, when, with my father, Jonas Prescott Whitney, I settled in Fitchburg, Mass.

To these, my son persuaded me to add other experiences of a more personal nature, showing how a captain of industry must fight the battle of life in order to win.

(Signed) ANDREW WHITNEY.

304 Blossom Street,
Fitchburg, Mass.

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CHAPTER I.

FAMILY LIFE IN ASHBY, MASS.

Andrew Whitney was born on February 28, 1826, at Ashby, Mass. His mother was Rebecca Piper, daughter of Jonathan Piper, of Ashby, and her reputation as a belle still lingers in the memory of her contemporaries. After her marriage to Jonas Prescott Whitney, they went to live at the Hyde place, about a quarter of a mile from the center of the town, where six of their ten children were born.

Their oldest child was born June 26, 1815, and called Rebecca, after her mother; Josiah Davis, their first son, and the only one having a middle name, was born November 7, 1818; Mary Ann, the second daughter, was born November 17, 1820; Jonas, the second son, was born on March 20, 1824; Andrew was the fifth child, as well as the third son to be welcomed into the Whitney family circle. He was two years and nearly three months old when his sister Clara was born, on May 6, 1828, and completed the red-headed trio, which consisted of Jonas, Andrew and Clara. This characteristic was inherited from their mother's side of the family, and they are said to have experimented with several antidotes in the attempt to change the color of their hair, but to no lasting effect, for, as the

boys grew older, their hair became bright auburn, whilst that of their sister faded out, much to her disgust.

In the course of time, the family was further enlarged by the addition of four more children: Sarah, born October 4, 1830; Ellen, born June 11, 1832; Milo, born May 16, 1834, and Julius, born May 28, 1836. All lived to grow up excepting Ellen, whose span of life endured only eight days. Andrew was spoken of as being the middle one of the remaining nine, there being two brothers and two sisters older than he was and two brothers and two sisters younger.

The father, Jonas Prescott Whitney, was born September 22, 1793, in Waltham, Mass., and was baptized on the same day. His father, Josiah Whitney, was also born in Waltham, but his marriage to Mary Barrett of Ashby, was published there on January 10, 1790. They removed to that place after the birth of four children. There is a pretty story told of how she would prepare supper, and while waiting for her husband, would hold the two youngest children in her lap, the others sitting at her feet with their heads leaning on her, and he would come in and find them all asleep. The church records show that they were "dismissed" to the church at Ashby, on November 24, 1799. It was said rather that "they carried their religion with them." They lived for many years on a farm at Mt. Watatic, and were honored and respected citizens.

The first home of Jonas P. and Rebecca Whitney was the rambling old house which then stood on the

hill a quarter of a mile from the center of Ashby and was called the "Hyde Place." It was hired of "Aunt" Becky Hyde, who occupied a room with them. She was much liked by the Whitney children, for she used to sympathize with them and would laugh heartily at



JONAS P. WHITNEY

their pranks. It is related that one of the ways the boys would amuse themselves was to take a goose-quill, such as pens were made of in those times, and fill it with alternate layers of dry and wet gunpowder, which they would set fire to and then watch its erratic course with glee. Whilst the wet powder would only sizzle,

when that had burned off, the dry would explode with such force as to send the miniature fireworks flying off only to splutter again when the next wet layer began to burn. The threshold of the front door was so worn by many years of use that they were able to put it through under the door and startle whoever might be



JONAS P. WHITNEY HOUSE

passing at the time, while remaining invisible themselves.

Hyde place was situated on a slight elevation between three streets, and after a few years, Jonas P. Whitney bought several acres of land in this triangle and prepared to build a house there large enough for his family. He cut down large trees and hauled the timbers for the frame, and they were then hewed in

preparation for the raising, as it was called, when the neighbors for miles around would assemble to assist in the work of framing the house. When it became known that Mr. Whitney, who was a temperance man, would allow no intoxicating liquor to be served at his raising, it was predicted that so few would attend that it would be impossible to raise the building. It proved to be otherwise, however, and the great timbers were put in place and firmly secured where they stand until this day.

One can imagine with what satisfaction Mr. and Mrs. Whitney were viewing the finished work, when the mother's feeling of joy was changed to consternation, as she saw, climbing amongst the highest timbers, her three years old boy, Andrew, who was fearlessly exploring the beams, as, no doubt he had seen the men doing. Her husband, to whom she appealed, cautioned her not to call out to the boy, but to wait for him to come down of his own accord, which, to her intense relief, he finally did without mishap. The house was nearly completed when the youngest girl, then a year and a half old, took the occasion to fall down the place intended for the front stairs, there being no railing. Several days passed and she still complained, so a doctor was sent for, who announced that she had broken her collar-bone. The house was finished at length and was the family home for over a dozen years while the children were growing up.

Jonas P. Whitney was a carpenter by trade and made sash and blinds which he took to Boston to sell.

He and his brother-in-law, Oliver Wheeler, who was also a carpenter, sometimes went to Cambridge and worked at their trade together. When they visited their homes in Ashby, which was usually once in two or three weeks, they were obliged to travel after their work was done on Saturday night. There was no stage which would accommodate them at that time of the



THE ORGAN SHOP

week, and if there had been it would have been more costly than they could afford, so they usually walked the nearly fifty miles to Ashby in company, and, after spending Sunday there, would start back immediately after midnight on Monday morning, so as not to break the sabbath, and yet be in Cambridge in time to begin work on Monday morning at the usual time.

Mr. Whitney was a very ingenious man about repairing anything, so when he bought a second-hand organ, he was not dismayed when he discovered that some of the parts were missing. He was so successful in replacing them that he became interested in organ construction and his whole career was changed to one at once more congenial and more lucrative.

His previous experience as a carpenter was a good preparation for doing the woodwork required in constructing organ cases properly and the new organ shop which he soon built across the street, not far from his residence, was fitted up with appliances for doing all kinds of work on an organ, even to gilding the pipes and engraving the registers. His oldest sons assisted him and he not only made cabinet organs and melodeons there, but was able to furnish church organs to the two churches in Ashby to their entire satisfaction. Moreover, he was able to play them when required, as could his oldest son and daughter. It is told of Rebecca that in the middle of the winter, she practised on the organ until her fingers were frozen, being so enrapt with her music that she did not suffer from the cold.

There was considerable of interest occurring along in those years when the nine boys and girls were at home together. One day Julius, then the baby, was missing and was not to be found until the organ shop was opened in the morning. He had gone in without anybody observing him and fallen asleep. They had locked the shop, so he was made a prisoner for the night. Jonas was pushed off some steps by a school-

mate, when a child, and lost a toe in consequence, which prevented his going to war. Milo lost an eye by going too near his father when he was mending a leather belt. He was holding the awl in the usual back-handed manner, when the little fellow darted right in the way, to his father's lasting sorrow. Andrew was sleeping alone one night, when he was awakened by a tweak of his nose just in time to hear a rat scamper away. He was able to show the marks of the rat's teeth in the morning, to prove that he had not been dreaming. The girls were not exempt from accident. Clara came near having her skull split by an axe in the hands of her oldest brother, then only about thirteen years old. His father blamed him severely, as he had told him to use the saw in cutting up the wood, as he was not strong enough to wield the axe. Fortunately the little girl only received a scalp wound which soon healed.

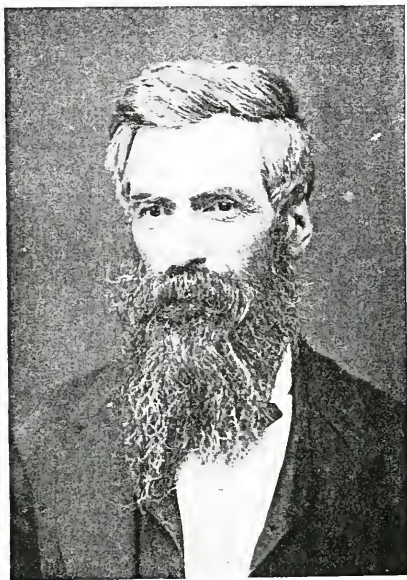
Two of the Whitney girls and their youngest brother had an adventure with the windmill which furnished power for the organ shop. One day they went up the ladder and ensconced themselves in one of the wings of the wheel, as it was a quiet day and it stood still. They were so much pleased with their novel situation that they did not notice when a breeze sprang up and soon they were going round and round, faster and faster. They were literally "at the mercy of the wind," because their cries could not be heard below and they were forced to make the best of their precarious position, until a lull in the wind allowed them to

creep out, which they did, very much frightened, and one may be sure that they avoided the mill wheel in the future.

Jonas P. Whitney was a quiet man and usually regarded the pranks of his offspring with indulgence, when there was no principle involved. At one time Andrew had some pet rabbits, who, with their characteristic cunning, gained their liberty, and their escape was not discovered until they had girdled most of his father's choice apple trees. The orchard was the pride of the family, and contained an unusual variety of fruit, so that, as the owner of the rabbits said, many years afterwards, while his father was sorry and he was very sorry, the trees themselves were the sorriest spectacle of all.

There was one well-remembered day when the rod was not spared. Jonas and Andrew had been splitting palmleaf, and, in their haste, had made two bundles of one, which was not detected until the bundles had been returned to the store keeper who had found twenty-five where there should have been only twenty-four bundles. On his return home, their father arose in his wrath at what he termed their dishonesty, and called both of the boys to him for punishment. He then took a dry rod which had long been kept for such an emergency, and broke it over Andrew, so that he was obliged to go out and cut a fresh one for the chastisement of Jonas, who, in his turn, complained that he had the worst of it, for the green rod lasted longer and hurt more than the dry one did. The sister

who related this story of the only instance of corporal punishment she remembered as taking place in all those years, added that she ran up into the attic, so as



JONAS WHITNEY

not to hear anything, and remained until it was all over. She also remarked that the attic was always resorted to at pig-killing time, so distasteful was it all to them.

The palmleaf industry was in its heyday, and a whole family would work together braiding hats, when there was no other work pressing. Andrew could braid six hats a day, which was thirty-six a week, and, as they received ten cents apiece, he was able to earn quite a sum.

Jonas P. Whitney was accustomed to begin the day with family worship, which all were expected to attend. He read the chapter from the Bible through himself, instead of having each one read a verse in rotation as many did. In his youth he had received a strict religious training from his father, who is said to have observed Sunday so rigidly that he would permit absolutely no work on the farm on that day. His home at Mt. Watatic was four miles from church and the family had to drive to the center to attend the services. When the children were young, he would remain at home with them frequently, so that his wife could go. One time when she was away at church, he conceived the idea that he had committed the "deadly sin," and was in such agony of spirit when she returned, that he could hardly be comforted.

On another occasion, on her arrival from church, she noticed that he was unusually downcast. By gently questioning the children who had remained with him during the day, she found out that they had been detected in whiling away the weary hours of her absence by endeavoring to repeat the A, B, Cs backwards, which had caused his displeasure, for he thought that it was not the proper thing to do on Sunday.

It was not strange, therefore, that Jonas P. Whitney undertook a similar course of discipline in dealing with his own children. On Sundays, in the intermissions of the church services, he would not allow them to move about any more than was necessary. They must not go out of doors to walk about for pleasure, so they would sit at the windows and gaze out longingly. There was a row of raspberries which hung over a fence near the house, which was very attractive to the children when the fruit was ripening. Their mother would have all the ripe berries picked on Saturday, and nobody must go near them until Monday.

On Sunday afternoons, their father liked to read the "Boston Recorder," now called the "Congregationalist and Christian World," on account of its enlarged scope. Their mother would usually take the children up stairs and teach them from the Westminster Catechism.

That Jonas P. Whitney had a reputation for piety amongst his fellow townsmen, is shown by a rather amusing story of a woman who was scolding her husband from an open window in the second story of their house, whom the Whitney boys heard say: "You ought to be ashamed of yourself to act as you have, when you belong to Jonas P. Whitney's church."

The Orthodox church, of which Jonas P. Whitney was a pillar, was the outcome of much contention in Ashby about the year 1818, when he was about twenty-five years old, and had been married four or five years. Before that time all the people living in

Ashby had attended the Congregationalist church at the center. After about a year and a half spent in dissension, the strictly orthodox members, who appear to



JULIUS WHITNEY

have been in the minority, left the church and met to worship at the house of Jonathan Blood. Their first meeting house, afterwards used for an academy, was situated where the town library now is. It was dedi-

cated on December 13, 1820, when Rev. John M. Putnam was ordained and installed. In January of 1827, Rev. A. B. Camp succeeded him, and in turn was followed by Rev. Orasmus Tucker, in January, 1834. The present house of worship was dedicated on March 26, 1836, and Rev. Charles W. Wood was ordained and installed on October 30, 1839. Andrew Whitney was then thirteen years old and he spent ordination day attending to the horses of the visitors who came for the services, and his emolument was twenty-five large, old-fashioned copper cents.

When the Orthodox society decided to build its new meeting house, they chose as the most desirable site for it, the place where the brick school house stood. It was a particularly good location for a church, because it was on a rise in the land and in a conspicuous position in the town. The Unitarians outnumbered them and refused to give their consent to the removal of the school house. The result was that the men belonging to the Orthodox church, amongst whom was Jonas P. Whitney, gathered one night with ox-teams and tore down and carted away the school house. This summary proceeding could not fail of causing a great sensation in the town. Recourse was had to law. At length the case reached the higher court at Lowell, where the Orthodox church won its cause. Jonas P. Whitney's journey to Lowell, where he was called as a witness, was made memorable to the children at home because he brought home a box of raisins for them.

In replacing the school house, it was built so close to the front steps of the Orthodox church that its attendants were obliged to enter by the ends of the steps. After suffering a few weeks of this inconvenience, the school house was removed to its present site, where it is occupied by the Ashby Historical Society as a place to display its ancient relics. Whilst the school house was being built, the children were taught at Dr. Haskell's office for a while, and later in a room in Eunice Prescott's private house.

Jonas P. Whitney spared neither time nor money in support of his beloved church. He signed notes in its behalf, which he had to take up, and so was forced to give many hundred dollars more than his share toward sustaining it. Nevertheless, he was a well-to-do man for those times, for one who had brought up so large a family.

The first money of any account, earned by Andrew Whitney, was ten dollars a year for being the janitor of this church. Considerable labor was required in order to earn this salary. There were three services held on Sunday, two with sermons, and an evening meeting, at which the church must be open and in order. This entailed much sweeping and dusting, trimming and filling of lamps, building and replenishing of fires, as well as numberless other duties, such as shoveling the snow in winter, and helping the women heat their soapstones during intermissions. Sometimes he would be called on to blow the organ. About this time there was a revival of religious inter-

est in Ashby and Andrew was converted. One of his brothers praised his speaking in meeting and urged him to speak again.



MRS. CLARA (WHITNEY) HUBBARD

In the corner of the front yard of the Orthodox church there was a building called the "noon-house," where the men of the congregation spent intermissions, eating their luncheons which had been brought from

home with them, and drinking cider, which was kept there for that purpose; meantime conducting themselves with decorum befitting the day and place. This



WILLIAM W. HUBBARD

appears to have been an original idea in Ashby, as there is no record of anything like it elsewhere.

The Unitarian church at Ashby was organized on June 12, 1776, and the present church edifice erected

in 1809. When Andrew Whitney was a boy, its bell was cracked and a new one secured to replace it. The new bell was hung up on the common in front of the church for a few days to test it, but its tones were heard much farther when it was hung in its place in the church steeple. After the marriage of his sister Rebecca to Isaac Cushing, Andrew used sometimes to go to the Unitarian church with them, and found much entertainment in hearing the horrible noise made by turning up the board seats, as was done when the congregation faced about in prayer time, and was repeated when the seats were slammed down again afterwards. Rev. E. L. Bascom was the minister then.

Every New England village had its school house, and Ashby was no exception, the first appropriation for education having been made the next year after the first church was opened for worship and six years after the incorporation of the town. The first town meeting was held on March 30, 1767, John Fitch being the moderator, and John Locke, Jr., the town clerk. It is recorded that steps were taken to "hire preeching."

Fitchburg had been incorporated on February 3, 1764, and named in honor of John Fitch, but only three years later, we find him, in company with some others, undertaking to form a new parish. As early as 1737 John Fitch had settled in the south part of the town, then belonging to Lunenburg, where he maintained a garrison, until attacked by the Indians, on July 15, 1748, and was carried away into captivity, to Montreal, Can-

ada, and it is on record that he made his way back by the way of New York and Providence, R. I., at which latter place his wife died leaving him with five children. He was aided by the state in restoring his home.

In front of the Unitarian church, at Ashby, is a monolith on which is to be seen the following inscription:

"JOHN FITCH

An early settler of Ashby, after a contest with the Indians, in which two soldiers were slain, Jennings and Blodgett, was with his family taken to Canada, July 1746 and was ransomed 1747, and after his return procured the incorporation of Ashby, March 1767. Was the first moderator, the first constable, and with J. Locke and J. Jones, was select-man the first year of the town. Died April 8, 1795, AE 87."

On the lower tablets are inscribed the names of soldiers who died during the Revolution. On the back are these words: "In gratitude to God and the love of liberty. Erected by Lewis Gould, 1848."

A little more than fifty years after the opening of public schools in Ashby, where the three Rs formed the curriculum, we hear of pranks being played on the schoolmaster and on the way to and from school, by pupils long since grown gray-headed. "Boys will be boys," is the common excuse for such occurrences. When there is an unoccupied house with plenty of stones in the road near by, what wonder that pane

after pane of glass fell day by day with a musical crash and that a lecture was the result when parents heard of the destruction wrought.



MRS. SARAH (WHITNEY) DEWING

Nor does one need to be told what happened to the heavily laden fruit trees on a farm which had been unoccupied so long that the boys had forgotten the

very existence of an owner. Picture their consternation when, emerging from this orchard one day with bulging pockets, the house door opened and they received



BENJAMIN FRANKLIN DEWING

such a scolding that they avoided those premises ever after.

Cherry time is particularly trying to school boys,

and a Sunday raid, cut short by such a shouting from the owner that one of the boys, at least, was so frightened that he meditated running away from home to escape the consequences of his depredation, is not soon forgotten.

One of Andrew Whitney's teachers, whom he liked, was Miss Lucretia Proctor, a sister of John B. Proctor of Lunenburg, a man who did notable service in the Civil War and was selected by the War Department at Washington to take a special communication to Governor John A. Andrews.

One winter before this, Andrew Whitney was amongst those who endeavored to make it interesting for the schoolmaster, one Lewis Wetherbee. It fell to the red-headed youngest to start the fun, which he did in this wise. He came into the schoolroom at the beginning of the afternoon session, and seating himself near the stove, produced a clay pipe and some tobacco, and politely enquired if the teacher had any objections to his smoking. "Yes, sir. Take your seat," shouted the schoolmaster. One can imagine what a hero he was in the eyes of his fellow pupils, to dare to do such a deed. From the teacher's point of view, this was not punishable, but he kept an eye on Andrew, so as to catch him in a more flagrant offense. Soon the fertile brain under the red hair worked out a new method of teasing the teacher. In his writing lesson, he was set the task of imitating small ls. He commenced the line with minute letters which he gradually increased in height until they reached the line above, when he di-

minished their size to the end of the line. This original manner of proceeding met the disapproval of the master, who, however, only censured the offender.



MILO WHITNEY

The day of reckoning was only held in abeyance and must surely follow. As every one knows, eating anything during school hours is strictly forbidden in all

well regulated school rooms, and this was no exception, as Andrew well knew. So, when the teacher observed him chewing, he pounced on him and demanded to know what he had in his mouth, to which he replied: "Only a few crumbs left in my pocket." This incensed the already outraged teacher, who collared him and tried to jerk him up standing. This proved to be an unwise proceeding, for Andrew was able to wedge his knees under the seat in front of him, so that he became immovable. Now it happened that a Mr. Davis, also a schoolmaster, was visiting the school that day, and Mr. Wetherbee appealed to him for help, which he excused himself from giving. The older boys also declining to interfere, the teacher was obliged to desist from his attempt to oust the recalcitrant pupil. He then called on Jonas P. Whitney with his tale of woe, and the father, after he had inquired of Mr. Davis and others into the situation, decided to send the boy to the academy. Dr. Miller, the preceptor there, gave him a hearty welcome.

There were afterwards a number of peculiar occurrences in that district schoolhouse, which were never satisfactorily accounted for. Andrew Whitney declared that he was as much in the dark concerning them as anybody.

One morning in winter, the stove was missing, and, after a long search, was found concealed in the attic, to which it had been mysteriously conveyed by parties unknown, on the eve of examination day. Those who had prepared pieces to speak before their admiring

friends, were disappointed. Too late, the stove was restored to its usual place and secured to the floor by heavy wires, to prevent a repetition of the offense.

The girls used to have their recess first, and after they had been called into the schoolhouse the boys would be allowed to go out into the school yard to work off their superfluous energy. One day they rushed out as usual and espied a sober cow feeding near by. No sooner thought than done, they coaxed and drove her into the entry of the school building, so that when the schoolmaster opened the outer door to ring the bell, the cow in endeavoring to find an outlet, stuck her horned head into the school room, where sat the wondering girls, who had heard the commotion, which they were unable to account for. To their surprise, the teacher closed the door, and regaining his seat, burst into tears. There he remained while the boys silently stole in and took their seats, feeling very sorry for him, for they had great respect for him after all they had done.

But this did not prevent a final annoyance. One morning the teacher was unable to open his desk, for the keyhole had been stopped up with small gravel stones.

After relating these boyish pranks, so many years afterwards, Mr. Whitney remarked that he would like to meet that teacher, shake hands with him and talk it over.

The Whitney children had the advantage of their father's instruction in music and all played more or

less, according to their talent in that line. They all went to singing school at the center, which was held, during the long winter evenings, in the vestry of the church. It was almost the only social affair outside of those connected with the churches in some way, and was patronized by old and young alike. After the elements of music had been mastered, the chief aim was to make a creditable showing at the annual concert, or exhibition, as it was called, which was literally "the event of the season."

A great calamity befell the Whitney family when Andrew was about twelve years old. It was the death of the mother, who had been in failing health for the last five years of her life. When she was well enough to do so, she went to the mother's meetings and sewing circles, which formed a large part of the social life of the town, aside from the church services. She would take some of the children with her on these occasions, and it was considered a special favor to be selected to accompany her. After a while, she was obliged, not only to remain at home, but to relax from her household cares. Fortunately, the oldest daughter, Rebecca, was able to undertake these responsibilities, and, if any of the children appealed to their mother, she would tell them that they must mind Rebecca. Mrs. Whitney passed away on June 18, 1838, leaving nine children, the oldest being twenty and the youngest two years old. She was laid beside little Ellen in the Glenwood cemetery, at Ashby.

Jonas P. Whitney married a second time, Louisa

Wheeler, of Holden, a lady whom he had met in Leominster. They had no children. It is agreed that she made a good stepmother and she is still spoken of as having been an excellent housekeeper and a fine cook. A story is related of how the Whitney boys brought home some gingerbread which they had bought on training day. When she noticed how fond they were of it, she thought that it could be made more economically by her at home, and succeeded so well, that after these many years, it bears the reputation of having been delectable. They called it "yard cake," partly on account of the size of the loaves and partly because they consumed yards upon yards of it, for she did not stint them. Her "election cake" was equally notable.

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It was no small task to help bring up a family of nine hearty boys and girls, such as these were, but she proved equal to the task. The children did about as they liked. They would habitually pick out the plums and leave the pudding, and when they ate so much that they felt uncomfortable afterwards they would go out and roll on the ground until they felt better. There was a nice spruce tree growing in the dooryard, from which they supplied themselves with gum, and they used to go berrying. One time an old lady came to visit them in berry time and their mother gave her a dish of berries to eat, knowing that she was too old to go out and pick them for herself. To her amusement and that of the children, she sat and picked them up one by one with a pin, so as to prolong her enjoyment of them, she said.

The children all had their duties to perform as long as they stayed at home. For a while Andrew had to take care of the cow and pig, and had many a tussle with the cow, which had the provoking habit of taking up her foot in a way that would knock the milk pail right out from between his knees, when he undertook to milk her, or perhaps she would wait until he was nearly done milking, when she would put her foot into the pail and upset the whole. He had no great liking for her. Jonas, who had in his turn attended to milking, had gone to work at his Uncle Holt's, and Josiah was busy in the organ shop with his father.

They never had a horse or dog, but there was a chaise in the barn, which had been taken for debt, and the children took many imaginary journeys in it. By fastening up the reins, they could easily pretend that they were driving a horse. Their father used to hire a horse on special occasions, and it must have been so when Clara ran the carriage into the corner of the house and took the corner board off, while trying to drive out of the dooryard, which caused much amusement amongst those who were watching her.

In the summer time, the boys ran about bare-footed, as all country boys used to do. Andrew liked to go fishing for trout, which were plentiful, and which he took home for his mother to cook. Sometimes he had to content himself with horn pouts or an eel, but seldom were fish so scarce as that. The boys did not have much ready money to spend. One of the cousins, who went to the same Sunday School, astonished and

shocked them by saving the penny given him to put into the contribution box, to buy fish-hooks with.

If the Whitney boys went hunting, which was not often, it was for sport, for game was scarce, and they seldom secured any. Their uncle, William Whitney, the father of Myron Whitney, the bass singer, was a celebrated fox-hunter and trapper. He lived to be over ninety-six years old, and was a fascinating story teller, when once started on his favorite topic of out-of-doors life. He was a shoemaker by trade and lived near the Whitneys, so that the children played together.

His famous son remained at home until he was twenty, when he went to Boston to cultivate his remarkable voice, which fulfilled its early promise so that he went abroad to continue his study of music, and prepare for the career which gave him his reputation as one of the finest bass singers in the world.

The following newspaper item will be of interest:

"Three generations of his descendants gathered at the home of William Whitney last Friday (July 20, 1898), and celebrated his 96th birthday. The occasion was exceedingly pleasant to all, and particularly so to him, in whose honor the friends had gathered. Mr. Whitney enjoys comparatively good health, and is in possession of all his faculties. In recalling the incidents of his boyhood days, he spoke of hearing martial music played, as our soldiers went north toward Lake Champlain, in the war of 1812, an event that, in the minds of the youth around him, was almost ancient history.

"Upon being asked for his autograph, he wrote it in a clear, plain hand, without glasses. Among the other visitors present were his son, M. W. Whitney, and wife, of Watertown.

"The Ashby band tendered him a serenade in the evening."

Another uncle, John Whitney, lived on the old homestead, at the foot of Mt. Watatic, where he conducted a farm of many acres and where the children were fond of visiting. They were all good walkers. It was about six miles to Townsend Harbor, and Andrew and his sister Mary Ann, walked there and back one day, starting from the center of Ashby. They were not tired, but Mary Ann told how Andrew had urged her to walk faster. An incident of this trip, showing that people were not above joking in those times, was when a lady called after them from a house they were passing and asked Mary Ann if she had not lost her handkerchief. She turned to look, when the lady called out "April Fool."

Andrew was accustomed to taking long trips afoot and would think nothing of walking to Fitchburg to buy violin strings, or to have his watch repaired. His first watch was a great treasure in his boyish eyes. Although it was not worth more than two dollars and a half, it was as valuable in his estimation as a farm would be now. It had come into his possession by trading. When he first owned it, he took it apart, but he thought it would not be well to repeat the operation, and always took it to a professional cleaner.

Once his mother sent him to the village on an errand. It was not far to go, but on the way the idea came into his head to go to West Townsend, four miles away, and dun a man who owed him a small sum of money, so he hiked over there. When he returned home, he had the impudence to ask his mother if he had not done his errand quickly. Her answer is not recorded.

The boys enjoyed joking with their mother, who did not take offense easily, but laughed at them. Milo was full of fun, and frequently when his mother would send him to the cellar to fetch something, he would pretend to forget what it was. Nothing would be heard from him for a while, until everybody had forgotten about him, when he would be heard inquiring what he had been sent down there for. After receiving a reply, he would remain in the cellar still longer and perhaps inquire several times more before he would come up with whatever he had been sent for, when they would enjoy a general laugh.

When Andrew was about thirteen years old he worked for Paul and Samuel Heywood, staying a week with each, alternating. He noticed that if there was any extra work, like hoeing out weeds, it would be kept for him to do. He had to work hard, but did not complain for they were upright men, who went to the same church his father did.

One fall they went away for a few days, and his sister Mary Ann took charge of the Heywood house. While there she sent Andrew home, about two miles away, to change his clothes for Sunday. Boy-like, he

ran the whole distance, so that he became overheated, and had an attack of rheumatism from the effects of which he never wholly recovered. Before this he had enjoyed perfect health, but he felt the consequences of this early indiscretion for many years and it was a severe handicap in whatever he undertook. His father encouraged him in his efforts to become a professional musician, which would not tax his physical strength so much as a trade would. He played on the violin and used to take his instrument with him to school and to the Heywoods, but his proficiency was not generally known in town until he played at singing school, at the town hall, one evening, and astonished and delighted the people there by his performance of popular airs. He was bashful about appearing in public to play or sing, and one of the young men who knew this caused him considerable embarrassment one time, when he was reading aloud, by pinching him on the sly. His self-consciousness became less when he was an accomplished musician.

In 1842, Jonas P. Whitney had an opportunity to sell his residence which he had built, to Ivers Wilder, so he remodeled the organ shop into a dwelling and took his family there to live.

About 1844, he resolved to remove to Springfield, Mass., and went there to look over the ground and establish his organ business on a larger scale. While he was away, Andrew built a small organ without assistance. He had already made and sold several violins. On his father's return, the household goods, which they

did not care to transport to Springfield were sold at auction, and Andrew acted as clerk on that occasion.

Before leaving Ashby and starting on his journey, Andrew had his first trunk made by Francis Tinker, the harness maker of Ashby, who used to do all kinds of leather work. This trunk was made of black leather, was small and had a handle on top in a fashion seldom seen now, but which was the approved style then. When he went to take it away, he remarked, without taking thought of its significance: "I may want some more tinkering done," which, when it was repeated, added to his reputation as a wit.

CHAPTER II.

THREE YEARS IN SPRINGFIELD, MASS.

In 1844, Jonas Prescott Whitney moved to Springfield, Mass., taking with him all of his family who were living at home at the time, excepting Milo, a boy of ten years, who remained behind in Ashby with his sister Mary Ann, who had married James A. Mansfield, and lived on a farm near Mt. Watatic. Rebecca, the oldest of the Whitney children, was married to Isaac Cushing, and had two children, Charles and Sewall. She also lived in the vicinity of Mt. Watatic, near her sister Mary Ann. Josiah D. had married Lucy Chapin, of Springfield, one of the family immortalized by Saint Gaudens' statue, known as "Deacon Samuel Chapin," or "The Puritan," which is to be seen near the City Library building on State street, in Springfield. It was due to her influence that the Whitney family went to Springfield at this time to live.

Quite a family party left Ashby for Worcester by stage. Besides the father and step-mother, there were Josiah D., aged twenty-six, and his wife, Lucy; Jonas, aged twenty; Andrew, aged eighteen; Clara, aged sixteen; Sarah, aged fourteen, and Julius, who was the youngest, then about eight years old. They continued their journey from Worcester in the steam cars, which

was probably a novelty to most of them. The cars which they rode in had seats running lengthwise, like many of the modern street cars. The conductor stood on the running board outside and collected the tickets through the windows, as they do abroad.

Their father and Josiah had already been in Springfield and selected the site for their organ shop and secured a house for the family on Spring street, where they went to live at first. It was in the outskirts of the residence section and there was a sand bank back of their house from which sand was carted out for filling. After a while they moved to a large house which stood on the corner of Chestnut and Lyman streets, about where the roadway now passes up to the east end of the railway station. The old Union Station was situated on the other side of Main street, not far away, towards the Connecticut river.

Springfield, Mass., was settled in 1636, and named from Springfield, England, the home of William Pynchon, the learned leader of the party of pioneers which made its way inland by the Bay Path. The town grew slowly at first on account of the peculiar condition of the land chosen for its site. The first street was laid out parallel with the river and the houses stood on that side of the street, because of the marsh on the other side, through which meandered the town brook, near the source of which Jonas P. Whitney had a dam to furnish the water power for his organ shop, situated near by. Andrew Whitney was sure that they did not have to cross the railroad in going from their house on

Chestnut street to the shop, but went up a lane on the same side of the track.

In 1844, there were of course no street cars, nor illuminating gas. There was no city library and the high school had only just been established on a firm basis. There were three banks, Springfield Bank, Springfield Institution of Savings, and the Chicopee Bank of Springfield, all of them situated below Court square, at the center of the town. The railroad track from Boston to Albany had been completed in 1842, but it took ten hours and three-quarters to travel between those two points, counting the stops made. The Hartford and Springfield railroad was finished in 1844. The old toll bridge, built in 1816, and still used, was then the only one by which persons on foot and teams could reach the west side of the river, without going miles out of the way. A fire district was established in 1845, but there was no steam engine until years later. Hampden Hall, located in the second story of the building situated where the Five Cent Savings Bank and the next block north are now, was the largest public hall until the City Hall was dedicated on January 1, 1855. The United States post office had no permanent building until the present one was erected in 1891. In 1844, the post office was in the block next to the Court Square Theater, now owned by Ex-Mayor Newrie Winter. The population of Springfield in 1843, a year before the Whitney's went there, was 10,985, and it was not incorporated as a city until May twenty-fifth, some five years after their return to Fitchburg. The

Chapins opened the Massasoit House, next to the railroad station, about that time, and it has always continued to be the popular resort of celebrated men spending a few days in the town.

Jonas P. Whitney, having become established in this thriving New England town, was assisted by all of his sons but Julius, who was not old enough, as well as by Milton Chapin, who had previously worked for him in Ashby, and they furnished several church organs for the churches of Springfield and vicinity, the largest one being for the South church, then on Bliss street.

The Whitney family attended the old First church behind Court square, where the venerable and venerated Dr. Samuel Osgood preached. He used to visit the organ shop, and was always welcome there, for he was a companionable man as well as a popular preacher.

Andrew continued his studies with Miss Margaret Bliss, whose memory is cherished by her former pupils. He was so fond of her that he remained in her charge as long as possible. Ariel Parish, the principal of the high school at the time, was an equally remarkable instructor, so the young man was again fortunate. It was one of Mr. Parish's notions to allow his pupils to chose their own subject for their compositions. Andrew undertook to write a description of the slaughter of a cat by a railroad train, having witnessed such a scene on the Boston & Albany tracks near his home. In describing the persons present to view the remains,

he used the word "genteelman," to which Mr. Parish objected and said that the proper word to use was "gentleman." An innocent amusement of the Whitney boys and their friends, about this time, was to lay pins on the railroad tracks to have them flattened by the passing trains.

School days in Springfield were very pleasant for Andrew, who was old enough to appreciate his advantages. He recalled how he was asked by Mr. Parish to stand up, on the last day of school, amongst those who had not missed more than three words in their spelling lesson during the term, and again to rise because he had not been absent or tardy all winter.

Besides attending the high school, he went to singing school in Hampden Hall, in the evening, and took private lessons on the church organ of Mr. Buxton who was the organist at the Episcopal Church. Soon he began playing the organ at the Pynchon Street Methodist Episcopal Church, which was situated back of where the new municipal group is, and where Forbes & Wallace have their department store. He also played at the Freer Church, which was the outcome of the anti-slavery sentiment in the community, the same as the Trinitarian Church was in Fitchburg. The Whitneys made the organ which was used in this church, which was of the "piano-style" and considered very elegant. About this time, Andrew began to teach music, having as his first pupil the young lady who afterwards took his place. A red silk handkerchief, which he bought at a small store about a block

from his own six story building of later years, pleased his taste for rich colors.

After remaining three years in Springfield, Jonas P. Whitney concluded to return to Worcester County, and removed his organ business to Fitchburg, whose rocks and hills were no doubt a welcome sight after the comparative flatness of the Connecticut valley.

In speaking of the wonderful progress of Springfield, in common with other cities and the nation itself, Andrew Whitney expressed the opinion that had he remained there and invested in real estate he would have succeeded as well as in Fitchburg.

In fact, after fifty years of absence, he returned and bought some of the choicest real estate then on the market, about which more will be said in the proper place.

CHAPTER III.

FAMILY IN FITCHBURG, MASS.

When Jonas P. Whitney took up his residence in Fitchburg, after three years' sojourn in Springfield, he felt much more at home amongst his friends whom he had known from childhood. His first home there was not far from the Upper Commm, on Baker street. After a while, he removed his family to the Joslin house, a double brick structure, standing next to the First Methodist Church. The Fessenden family occupied the other part of the house.

Andrew had continued his study of music while in Springfield and played the church organ there, so he continued to teach and play as soon as the family became established in Fitchburg. It is said that a local musician resented the competition and sent him some curious things, amongst which was a chunk of lead weighing in the neighborhood of two pounds, which came by mail, but the postmaster did not charge for it, for it was considered a mean joke to play.

Fitchburg was a much smaller place than it is now and Jonas P. Whitney found it difficult to secure adequate accommodations for resuming the manufacture of organs. His first shop was in the rear of the old granite bank building, and his son Andrew's music

room was located in the second story of Towne and Piper's block near by. They continued to occupy these quarters until their new Whitney building, next to the present City Hall, was ready for occupancy.

When Jonas P. Whitney and his sons, Andrew and Jonas, came to plan the new building, they found it a much larger undertaking than they had ever attempted in that line, their previous experience having been with the large dwelling house at Ashby, and the organ shop opposite it, both of which had been of wood. A three story brick block was an entirely different proposition, which required considerable study in order to have it as they wanted it. They went about observing similar business structures, so as to embody their best features in their own building.

Andrew Whitney was anxious to have the height of the stores on the street floor measure twelve feet from floor to ceiling, but the others assured him that the usual height in Fitchburg was ten feet in all the best stores, and that settled the question for them. It was not long before they lost a desirable opportunity to rent the stores to a large dry goods firm because they were not twelve feet in height, as Andrew had wanted them to be.

The Whitneys had bought the land in 1853, of Asher Green, and occupied the house. This house was moved back and the block built on the corner. When it was completed, it was considered the finest block in Fitchburg. At first the Whitneys occupied the whole of it, Andrew having his music store on the

street floor and the two upper stories above being used for their organ factory. Everything was made in the same building both at Ashby and Springfield and of course there was plenty of room in the new plant. The materials were gathered together much as one would prepare to build a house, and it took a year or two to complete a large organ. The pipes were made of pig lead which was melted in a kettle made for that purpose. It was about eighteen inches square and four or five inches deep, and held a good amount of lead. This receptacle was used on a platform which had been covered with firm cloth to prevent the lead from running off when in the molten state. The back of this pan was just short enough to let the lead run out in sheets as it slid along. The flow of the lead was controlled by a slide in one end of the pan, so that it would spread out and congeal in sheets. Care was taken that it was not too hot, for then it would not stay on the cloth. After these sheets of lead had cooled, they were planed, dressed, rolled and soldered together, forming the different sized organ pipes. There were wooden racks a few inches above the wind-chest of the organ, which had holes on the right side in which to stand each pipe when it was finished.

The action connecting the pipes with the keys, consisted of a series of levers and trackers which opened the valves when the key was depressed, and let the air into the pipes, thus producing the tone. The keys were made of whitewood covered with genuine ivory, which was taken from the large tusks of ele-

phants. In the Ashby shop, these tusks were sawed up by wind power, so that they were of the right thickness, and then cut into strips, which were again cut into lengths required to cover the whitewood keys, to which they were glued, after being smoothed and polished.

Tuning was Andrew Whitney's specialty during these years, and for a while he did it as his father had taught him. All keyed instruments are tuned according to the tempered scale and it is necessary to understand how to "set the temperament," as the phrase is. A string quartet, or unaccompanied voices can be in tune in all the keys, but instruments having a keyboard, like organs and pianos, have what is termed "a wolf" in the scale, resulting from mechanical causes, and one cannot play in all of the keys of the diatonic scale with equal smoothness. By this system, all but two of the keys were smooth, but, as early as 1843, Andrew Whitney was tuning in a better way, having discovered it for himself. By his method, in setting the temperament, the fifths, which by nature are perfect, were set a little under perfection, whilst the fourths, also perfect naturally, were set a trifle sharp. It required an excellent ear to adjust these intervals correctly, so as to sound as they should, and yet none of them be perfect.

Perhaps these minute variations of pitch may be best illustrated by taking a thousand sheets of paper to represent a whole tone. One must take away or add until the desired variation in thickness is attained. In the case of tone, the requisite fractions are determined

by the ear in a similar manner to that by which the proper thickness is determined by the eye, in the case of the paper.

After a church organ had been set up, Jonas P. Whitney would go inside of the instrument to handle the pipes, whilst Andrew blew the bellows which furnished the wind and also attended to the keys. This was tiresome business, for there was one continuous sound until his father would say: "Next," and the process was repeated until there were no more left to tune. When it is considered that there are twelve tones in every octave and that there were five or more octaves on each keyboard, making sixty or more pipes in each register to be tuned, and that there were many registers (the size of the organ determining the number), also that there were thirteen of the large wooden pipes for the sub-bass, it will be seen that the position of tuner's assistant was no sinecure.

Standard C, which is in the third space of the violin clef, was used in voicing an organ, and a tuning fork gave the pitch, although a pitch pipe, sounding violin A, was sometimes used.

The first set of pipes to be tuned is the Principal, and all of the others go by it, their only difference being in the quality of their tone. The next to receive attention was the Dulciana, which has smaller pipes. The Stop Diapason is a large pipe, made a good deal like the Principal, but stopped by a little chimney-like chamber, occupying less than a third of the diameter. This serves to modify the quality of tone. Open Diapason is a larger

pipe than the Principal, but of the same general form, and is tuned the same, that is, if the tone is to be elevated, the top of the lead pipe is cut down, but, if the tone is to be lowered, one side of the pipe is bent over a little. Sometimes, it would happen that the pipe was cut too short, when the only remedy was to bend it over, which does not improve its appearance and is to be avoided if possible. Stop Diapason is tuned in quite a different manner, for there is quite an ear on each side of the mouth of the pipe, which may be opened or closed to depress or elevate the tone.

The Hautboy has a reed which fits into a socket placed above the rack which holds all of the pipes in place. Some of the wooden pipes have stoppers in the end to help in tuning. They are used only in the deepest bass, and Jonas P. Whitney used to remark that there was no use in adding the sub-bass pipes unless they were to be played on. It was thought to be a mark of proficiency when an organist was able to use the pedals fluently. Once, when playing for a church in Leominster, Andrew Whitney had a boil on his left hand, which was so painful that he could not use that hand, so he played with his right hand and his feet.

The swell organ was operated with a pedal. This important adjunct to an organ was situated at the top, in the back part. It was closed in very tightly, even the shutters being listed so as to make them absolutely air tight. When the swell was opened gradually, the result would be a fine crescendo, and it was so carefully adjusted that the most delicate gradations of tone could be produced at the will of the performer.

Amongst the worst enemies of an organ are mice, which destroy the leather used together with wooden slats, in the construction of organ bellows. Jonas P. Whitney used white sheepskin for that purpose, but there was a bellows cloth, made of firm cotton material dressed on one side with rubber, which had the disadvantage of having to be renewed frequently.

There are many ways of ornamenting organ pipes, but the Whitneys preferred plain gilt, made by laying on gold leaf, which was done by an expert, after the instrument was in place. Some like elaborate ornamentation in harmony with the interior decoration of the church, but the effect is more than likely to be more garish than dignified, as becomes the outward appearance of an instrument of such magnificence. The white organ which Josiah D. made, and which was placed in the Trinitarian church at Fitchburg, was decidedly unusual. Andrew Whitney played it there before the Civil War. This organ was afterwards sold to Mr. Munson, of Shirley, who gave it to the Universalist Church of that town. He was particularly well known from having planned the filling in of Back Bay at Boston, which has added so much to the beauty of that city.

The average price of a good church organ was about three thousand dollars, and a fine parlor organ would cost about three hundred dollars. The latter were made with plain high backs and the cabinet was filled in with silk curtains gathered in the center with a roset of the same color, and were very handsome in appearance, besides having a fine tone.

Jonas P. Whitney built the organ which was used for many years at the Calvinistic Congregational Church of Fitchburg. It was inspected by Aaron K. Litch, the organist of the Unitarian Church at Upper Common, which also had a Whitney organ. Mr. Litch was at that time the leader of Fitchburg's deservedly popular brass band, a position in which he was succeeded by Russell, and later by Patz.

It may be noted in passing that the part of a building where a church organ is to be placed must be two stories high, in order to accommodate the tallest organ pipes. The shop at Ashby had such an extension where a new organ could be assembled and be tested before being shipped. It would take a week to set up an organ, after which it was ready to be taken apart and sent away.

There is a fine organ in the Emmanuel church at 190½ Main street, which was made by Hook & Hastings of Boston, and which Mr. Whitney offered to the Fitchburg Historical Society for its new building, but which they were unable to accept because there was no suitable place for it. It cost between \$2,500 and \$3,000 when it was new, and is plainly decorated in gold leaf.

After thirteen years, Josiah D. went to Brattleboro, Vt., to work for the Esteys, and induced Julius to follow him, and their father closed out his business in Fitchburg.

The large iron sign placed on the front of the block, bearing the words: "Whitney's Building," was taken down at the time when the front was changed and never replaced.

The Whitney family remained in the old Asher Green house, at 339 Main street, which had been removed to the rear of their block, as long as the step-mother lived. After her death, on June 1, 1864, Mr. and Mrs. Hubbard moved to Fitchburg to make a home for her father. They lived in the cottage back of Whitney's building, which was at one time occupied by



JONAS P. WHITNEY MONUMENT

Josiah D. Whitney. Once, when Andrew was ill, he went and stayed there with the Hubbards. Jonas P. Whitney afterwards lived with his eldest daughter, Mrs. Isaac Cushing, at Ashby. While he was there Andrew made the practice of driving out to see him on Sundays, when he would shave him. Jonas Prescott Whitney died on Aug. 18, 1879, and is buried in Glenwood Cemetery, in Ashby, beside his first wife, Re-

becca Piper, his second wife, Louisa Wheeler, and little Ellen.

Milo Whitney, who erected a monument there in his memory, was brought there to be buried.

An undated clipping from the Ashby news in the Fitchburg Sentinel is as follows:

"JONAS PRESCOTT WHITNEY, THE
ORGAN BUILDER.

"A recent number of the Fitchburg Sentinel contained a well written and highly interesting account of Prescott Whitney, the once famous organ builder of this town.

"The present writer, having access to sources of information probably not available to the author of that excellent article, takes pleasure in furnishing the following particulars in respect to Mr. Whitney and his remarkable achievements, which did indeed reflect luster upon Ashby, and every fact here recorded may be relied upon as authentic.

"Jonas Prescott Whitney was the son of Josiah and Mary (Barrett) Whitney and was born in Waltham, Sept. 22, 1793. His father moved to Ashby, with five children, (Josiah, who married Rebecca Rice; Sally, who married Oliver Kendall; Jonas Prescott; Mary, who married Oliver L. Wheeler; and William, who married Fanny Lincoln, and who still resides in Ashby,) and located upon a large farm which he owned on the east side of Watatic Mountain, and there was spent the boyhood of Jonas Prescott. He first

married Rebecca Piper, also a native of Ashby. They had ten children, eight of whom are now living. His wife Rebecca, dying in 1838, he afterwards married Louisa Wheeler, of Leicester, who died in 1864.

"In his early manhood, he worked at the carpenter's trade in Boston, living at the time in Ashby, in the 'Hyde House,' now gone, which his family occupied jointly with that of his sister Mary, whose husband was also a carpenter. The two men working in Boston during the summer, were in the habit of walking frequently from Boston on Saturday nights, at the close of their week's work, to Ashby, arriving home during the night, to look after their little families; returning again early Monday morning, their visit thus costing them but a day's time. During the winters, when not employed in the city, they remained at home, where they made window sashes and blinds, which they took to Boston and sold.

"It was on one of these trips that Mr. Whitney obtained an old organ, which he took apart, loaded upon his wagon, and carried to Ashby to his home, where he carefully dissected it, part by part, working at this nights, often until the small hours, and thus learning fully its structure and mechanism.

"His declared ambition to make one like it, and even to excel it, did 'provoke the ridicule of his friends,' but they had little idea, either of his genius or his indomitable perseverance; he was of an inventive race, being fourth cousin to Eli Whitney, inventor

of the cotton-gin, and no one who ever knew a genuine Whitney can doubt his inflexibility of purpose.

"About the year 1829, he purchased land of Lewis Gould, adjoining the Hyde house lot, and erected for himself the dwelling now occupied by Horace Brooks. It is worthy of note that this was the first building raised in Ashby without the use of liquor. Here, several of his children were born. A few years, after he built a shop on the opposite side of the road, in which, with the aid of his sons, he made many of those organs for which, in his day and generation, he was famous. On a small building in the rear of this shop was the 'windmill,' mentioned in the previous article, and from which he obtained power. This shop and the small parcel of land on which it stands he always kept, and it is now occupied by his grand-daughter, Miss Clara Mansfield. It is also true, as there stated, that Mr. Whitney made every part of the instrument, molding and tuning his pipes, making keys, bellows, stops and cases, even to the veneering and gilding. Two of these organs were for the churches in Ashby, the others for the Unitarian and C. C. churches in Fitchburg, and for churches in Concord, Billerica, Mount Vernon, Holden, and many other places.

"About 1844, he sold his house and land, retaining the shop, in the second story of which he had finished rooms and which he occupied for a short time with his family.

"In the spring of 1845, he moved with his family to Springfield, where he built, with his sons, a large shop

for the manufacture of church organs. One of the largest built while there, and perhaps the largest he ever made, was placed in the Old South Church, Springfield. After remaining about three years, he removed to Fitchburg, where, with his sons, he continued in business until old age and failing health compelled him to retire. His five sons are more or less identified with the manufacture or sale of musical instruments. He died at the home of his daughter, Rebecca (Mrs. Isaac Cushing), in Ashby, Aug. 18, 1879, and is buried in the southwest corner of the new cemetery, Ashby, where a handsome monument, erected by his son Milo, of Boston, marks his last resting place. Mr. Whitney was a member of the Orthodox Church fifty years. He was a good husband and father, and his domestic care and affection were exemplified in these long and wearying journeys afoot, prompted by a solicitude for the welfare of his family. How many young fathers of this generation would walk fifty miles after a week's work, just to see to the wants of his little flock?

"Not only does his career illustrate anew the trite but ever true adage that energy and perseverance overcome all obstacles, but it is replete with the examples and encouragements of an active, virtuous and kindly life. With all the fire and enthusiasm of the enterprising type of the present day, he combined the more precise methods and stricter ideas of business integrity of an earlier one, and his life was a twofold success.

"Mr. Whitney was not only a mechanic of rare skill, but was also a musician of uncommon ability, and of

most exquisite ear, as was well attested by the fine tuning of his instruments, always his own work, in which he took great pride and pleasure. While tuning them, he would, with what seemed a magical touch, bring out chord after chord of ever varying but marvellous richness and harmony.

"I well remember, when a little child, playing hide-and-seek in and among the organ pipes that lay upon the floor, how those wondrous tones would sometimes overcome my childish heart with a sense of grandeur and awe, never forgotten, but lingering like a memory of the music of a better world."

The nine Whitney children all became useful citizens. Rebecca married Isaac Cushing, after much opposition from her Orthodox father, because Mr. Cushing belonged to the Unitarian Church. The ceremony took place on Sept. 16, 1841, and they went to live in a large house not far from her grandfather's, near the foot of Mt. Watatic. Here her two boys were born, Charles T. in 1842, and Sewall G. in 1844.

The Cushings afterwards moved near to the center of Ashby, and lived awhile in the oldest house in town, where the first town meeting had been held. It was situated on a cross road near where she was born. Later, Mr. Cushing bought the fine farm opposite Henry Allison's, where they lived until his death.

She lived to be eighty-one years old, but was bed-ridden for four years previous to her death, in consequence of a fall in her own dooryard which had been newly plowed. She went out after dark to air some

pillows which she preferred to attend to herself, and stumbled over the furrows. Her hip was broken, and she received injuries to her back from which she never recovered so that she could sit up.

Josiah David Whitney, the oldest son, married on December 5, 1842, Lucy Day Chapin of Springfield, Mass. It was on her account that the family went to that city to live about 1844. When Josiah had finished his school days he went to work in his father's organ shop and played the organ in the Orthodox Church in Ashby. He took music lessons of Mr. Wheeler of Lowell, who was a fine organist and pianist. Josiah was tall and dark and had a lively disposition. He was fond of being out in company and his father used to lecture him for being out so much in the evening. When the family lived in Springfield he used to tune church organs for Johnson's organ factory in Westfield, about ten miles from Springfield on the Boston & Albany railroad. He was often called on to show off organs when some one came to the factory to select an instrument. When a new organ had been set up in a church he would go and test it to find out if it was all right. It was he who painted an organ white for the Trinitarian Church, which was a new style of decoration for organs. He accompanied the family to Fitchburg where he remained thirteen years. During this time he was successful in inventing machinery which revolutionized the manufacture of organ reeds. The Estey Organ Company bought this machinery and induced him to remove to Brattleboro, Vt., to superin-

tend that department, and he continued there until his death, on February 5, 1902. His daughter Lucy Jane, born December 13, 1844, never married, but his son Edwin Day, born April 4, 1856, married Julia Spring Brooks, and they had four children. She died in December, 1911.

The Brattleboro Phoenix gives the following sketch of Josiah Davis Whitney, who was born in Ashby, November 7, 1818, (son of Jonas Prescott and Rebecca Piper Whitney). He died in Brattleboro, Vt.:

"One of the oldest and most estimable citizens of Brattleboro, who possessed rare inventive genius, and who for a long term of years engaged in business successfully, passed away Wednesday morning, in the death of Josiah D. Whitney, at his Western avenue house, aged 83 years.

"Mr. Whitney was born in Ashby, Mass., where his father, Jonas P., was a manufacturer of church organs, and when a lad of 16 or 17 Josiah went to work in his father's shop. When 21 Mr. Whitney was taken into partnership with his father. The business continued until 1844. In that year Mr. Whitney went to Springfield, Mass., to engage in the manufacture of melodeans, (sic) pianos and organs.

"In 1851 he went to Fitchburg, where he was employed by his father making reed organs. Two years later he formed a partnership in Worcester, with Rice and Robinson, for the manufacture of organ reeds; remaining only one year he returned to Fitch-

burg, where he set up his machinery for the making of reeds.

"J. Estey & Co. bought the machinery in 1865 and engaged Mr. Whitney to go to Brattleboro to run it, and here he has lived ever since. Working for Estey & Co. until 1874, he sold the company the machinery he had invented while with them, and for a year or two did not engage in business. About 1876, Mr. Whitney began on a new set of machinery, with which he was ready to make reeds in 1878, and established business for himself.

"Mr. Whitney's son, Edwin D. Whitney, was admitted to partnership in 1879, under the firm name of J. D. Whitney & Son. A successful business was carried on until 1893, when the Estey company again bought the machinery and Mr. Whitney retired. Whitney & Son manufactured half a million organ reeds a year.

"Mr. Whitney invented all the machinery for making the reeds. This machinery worked automatically, and in its construction the hand of an inventor and a master mechanic was visible.

"Mr. Whitney married Lucy D. Chapin of Springfield, December 5, 1842; she died January 1, 1893. Their two surviving children are Miss Jennie L. and Edwin D. Whitney, both of Brattleboro. In 1899 Mr. Whitney married Mrs. Alice Heicks, who survives him.

"Mr. Whitney was a quiet, even-tempered, approachable man, who was always deeply interested and engaged in his work and inventions. He took no

active part in public affairs, but he had the esteem of his fellow-townsmen to an extent given but few men, and in all relations of life he was a worthy citizen."

There was a wedding in the Whitney family every year for three years. Rebecca married in 1841, Josiah D. in 1842, and Mary Ann, the second daughter, in 1843. She married James A. Mansfield, a shoemaker and dealer. They lived for awhile in the west part of New Ipswich, near Mt. Watatic, not far from Rebecca Cushing. Andrew went to see them both frequently when they were living there. From there the Mansfields went to Hopkinton.

They had six children, the eldest of whom was Lorinda Elizabeth, who married John A. Merrill; Ann Maria, the second daughter, married Thomas Wood; James Lloyd, the third child, married Mary Hale; George Dexter, the fourth child, married a German lady by the name of Flora, but whose surname has escaped the memory of those who knew her; Clara, the fifth child, did not marry; and Sarah Whitney Mansfield, the sixth, died while still young. Jonas P. Whitney willed his house in Ashby, which was his first organ shop remodelled, to his daughter Mary Ann Mansfield, and she continued to live there until her death in 1885.

Jonas, the fourth child of Jonas P. Whitney, like his brothers, went to work in his father's organ shop as soon as he was old enough. He was red-headed and inclined to freckle, as was his younger brother Andrew. He married on April 11, 1850, Elizabeth Corey Rice, a sister of Doctor Rice, and they had one son, Frank

Ormond, born July 21, 1851. He married Anna M. Snow, and they have a son Franklin, who is City Engineer of Boston. Elizabeth C. Whitney died May 3, 1874, and Jonas Whitney married a second time on May 4, 1875, Lucy Damon, of Ashby, Mass.

Andrew, the fifth child, went to school and worked in the organ shop more or less, but was given extra advantages for the study of music in view of his becoming a teacher of that art. He fulfilled his early promise, for he taught and played the church organ, besides having a music store where he sold his father's instruments, in addition to other musical merchandise. He did not marry until July 3, 1872, when he was joined in the holy bonds of matrimony with Didama Hudson, who bore him three children: George Andrew, Alice Ethel and Edith Irene. She died on April 30, 1886. He married a second time on July 29, 1899, Jennie Moriarty, and their daughter Catherine was born Aug. 13, 1900, and died on the same day. Mr. Whitney became interested in real estate in Fitchburg and Springfield, Mass., and in 1911, is one of the largest taxpayers in each of these cities.

Clara, the next daughter, seems to have had more than her share of narrow escapes from serious injury when she was a child. When only a year and a half old she fell off the landing of her father's new house and broke her collar bone. Her mother did not discover the fracture, but after several days had passed and she still continued to complain, a doctor was sent for who found out the cause. When she was only just able to

run about, she dodged under the uplifted axe of her brother Josiah, himself only a lad, and received a serious wound in the head. It will be remembered that she was one of the three who rode in the windmill, which might easily have resulted disastrously if the children had tried to get out while it was in motion. She accompanied the family when they moved to Springfield, being at that time sixteen years old, and worked in the Dwight Mill, at Cabot, then a part of Springfield, now called Chicopee. On moving to Fitchburg, she learned to make trousers at the tailor's shop where her sister Sarah made coats. Their stepmother had a sister in Worcester and the young women went there, where they continued to work at their trade. Clara met William Ward Hubbard, a shoemaker from Spencer, and they were married on May 8, 1861, and went to Spencer, where they lived for the following six years, after which they removed to Fitchburg. The stepmother having died, her father made his home with them in a cottage back of Whitney's Building. Mr. Hubbard built a house at 33 Cottage square, where they lived until his death in 1902. Mrs. Hubbard lives there in 1911. She is active and enjoys working amongst her beautiful geraniums, of which she has a large collection. Each of them bears a label with the name of the donor. One of them, which matches the American Beauty rose in the richness of its hue, is marked as coming from "Didie," her brother Andrew's first wife. In the winter the brightness of her conservatory adds attractiveness to her sitting room.

The seventh child was called Sarah. She and Clara were so nearly of an age that they were inseparable, and have shared each others joys and sorrows as only sisters could. She married on Jan. 24, 1836, Benjamin F. Dewing, a contractor and builder in Boston. He constructed some of the finest blocks there after the great fire. In fact he never took small contracts. They made their home at 11 Milford street until his death on Oct. 12, 1904. Two years afterwards she sold the house but remained in Boston. The Hubbards and Dewings own a lot together in the Glenwood Cemetery in Ashby, on which there is a large granite monument bearing both names, which are separated by an appropriate device, representing four hearts with their points converging, above which is a monogram in which the letters "H" and "D" are interwoven.

Brief was the life of little Ellen, born June 11, 1832, and who died June 19, 1832. Mrs. Hubbard was a child of only four years of age when her mother took her to see the tiny baby form laid out in a bureau drawer, as was then the custom. Ellen alone of all the Whitney children died in infancy, and the impression it made on the others was profound.

The next born was a son, Milo, born May 16, 1834. When he was small he had the misfortune to lose one eye. His father was sewing a leather band and was holding the awl in the usual backhanded manner when the little boy went too close, and the pointed tool pierced his eye, much to his father's distress. When the family went to Springfield he remained in Ashby

with his sister, Rebecca Cushing. As a young man he was quite enterprising, and started an umbrella and parasol business in Whitney's Building in Fitchburg. After several years he gave that up and began manufacturing keys for organs and pianos.

He finally sold out to the Estey Organ Company. He married Malintha Hook of Fitchburg and they lived at first in a house on Main street, situated next to the City Hall, but afterwards went to Boston and lived at 73 Warren avenue, where he owned his house and factory. He died August 11, 1910, and was buried in the Glenwood Cemetery at Ashby. As he left no will, his property was divided between his widow and his next of kin.

Julius, the youngest child of Jonas P. Whitney, was born at Ashby on May 28, 1836, and was called the "titman," by the family. This was a pet name in common use to denote the baby of the family. He was in the windmill with his two sisters when they took their unexpected flight in the wheel, and afterwards made a sensation on his own account by being missing from the family circle for a whole night when he was only about six years old. His absence was entirely involuntary, he being locked into the organ shop, where he had fallen asleep, unobserved by the others, so that when the shop was closed at night he was made a prisoner. He went to Springfield with the family, being only six years old, and attended the public schools of that city during the three years of the family's stay. When he was old enough to begin to work he entered

his father's organ shop at Fitchburg. In slack times, the industrious lad worked for a baker. For several years he belonged to an engine company in Fitchburg, and just before the Civil War was in a hose company.

On July 19, 1861, he went into camp at Worcester, Mass., with Company D, of the 21st Massachusetts Volunteers. He had belonged to the state militia for six years previously, and so went out as third sergeant, there being five in all. He was promoted to first sergeant, and received his commission as first lieutenant on June 18, 1864.

The gallant deeds of the 21st Massachusetts have passed into history. Proceeding from Worcester they went to Baltimore, Md., where they remained three days, after which they went to Annapolis, where they stayed until January, 9, 1862, when they went on to join General Burnside's expedition at Roanoake. They were at Newbern, N. C., on March 14, 1862, and in battle at Chantilly, N. C. The day was one of hardship for the men, who left Newbern on a steamer at seven in the morning, from which they disembarked and marched twenty miles before noon. After a battle lasting an hour or two they returned in the same manner they went out, and arrived at Newbern at nine o'clock the same evening. One night while at Newbern Mr. Whitney slept in a trench and awoke to find that it had rained in the night and all but his head was under water. His regiment was in the second battle of Bull Run when the Union army was victorious, also in the campaigns of Kentucky and Tennessee. Those who

would re-enlist were given thirty days furlough, and Mr. Whitney took the opportunity to visit his home in Fitchburg and marry Margaret A. Donne of that city. His furlough having expired, he re-enlisted according to agreement and continued in the Army of the Potomac from the battle of the Wilderness until August 30, 1864, when he was mustered out.

His health remained good, but he had some narrow escapes from death. Once a bullet sang so near his head that he involuntarily put his hand up to make sure that his ear was in its place. On another occasion only a memorandum book containing some letters stood between him and destruction. Such experiences are too real to dwell on. Sometimes rations ran low, and that for a day would consist on two ears of dry corn on the ear.

On his return from war in 1864, he went into the organ business with his brother Josiah and continued until 1866 when he went to Brattleboro, Vt., and worked for him on reeds.

Josiah D. Whitney sold out his business to the Estey Organ Company and ran it for them by the year. Then he induced Julius to join him and they did piece work. Two of the other brothers became interested in Brattleboro, Milo selling machinery to the Esteys and Jonas making springs. After the first ten years in Brattleboro, Julius worked directly for the Esteys, and helped construct new machinery for reed-making, so that the full term of his connection with

them, at the time he left off working, was twenty-two years.

Julius Whitney has two sons, Herbert P., born August 10, 1865, whose mother, Harriet Donne, died December 17, 1865. He married April 27, 1887, Jennie M. Taintor, and they reside in Fitchburg. Julius Whitney married a second time on October 18, 1866, Mary J. Whitney of Westminster, and their son, Louis Albert, was born February 12, 1874. He married Lida L. Davis of East Sullivan, N. H., and they reside in Brattleboro, Vt., in the house near their parents.

Andrew Whitney visited his several brothers and nephews who were connected with the Estey organ works at Brattleboro, Vt. They showed him every attention and took him through the entire factory, which held much of interest to him. He met Colonel Julius Estey, who remarked that it was the Whitneys who had done so much to make their organs with such fine tones.

CHAPTER IV.

MAIN STREET IN FITCHBURG, MASS., IN 1847.

(N. B.—Andrew Whitney having been repeatedly urged to say something about the city of Fitchburg as he remembered it when he was twenty-one years old, has caused the following pages to be written at his dictation, when, at the age of eighty-five, he was confined to his house by physical weakness. When it is considered that historical matter is usually the fruit of research in books and newspapers, it adds interest to know that these facts have been collated from his unaided memory, of persons and things as they were in 1847.)

What was known as Main street in Fitchburg in 1847 extended from the Upper Common to Blossom street, the corner of which was then numbered one. The roads were rough and poorly cared for, even Main street at that time had no paving nor sidewalks. There were, of course, no street cars, no gas lights, and no water works worthy of the name, although there was a water company bringing a water supply, necessarily limited, from the south side. The Nashua river was coming into prominence as a source of water power, and the unrest which was a factor all over the country between 1847 and the Civil War period was conducive to its development and to the growth of the town, which was also promoted by the opening of the Fitchburg railroad in 1845.

Perhaps Main street may be said to end at the place where it turns into Rollstone street, but this narrative commences at the house of Deacon S. A. Wheeler, where he carried on the business of a granite contractor, the rock being quarried from Rollstone hill, not far away. Mr. Whitney often employed him, in later years, to put in his cellars.

The First Baptist Church was situated where the Parks plumbing business now is.

Gardner Hudson and J. A. Battles each occupied a part of the next brick house at one time.

The next in order was the brick block in which Ex-Mayor Amasa Norcross lived, his law office being in the brick block at the corner of Main and Blossom streets.

The ancient Town House still stands where it was in 1847, facing the Upper Common.

Upper Common itself had up to this time been unimproved, and it was several years later that Mr. Whitney, then living with his father in the Joslin house, in the vicinity, saw David H. Merriam set out the trees which now add so much to the beauty of the Common. During political campaigns such men as Daniel Webster and Charles Sumner have addressed the citizens from the Upper Common, no hall in town being large enough to hold all those who wanted to hear them.

The wooden dwelling house now occupied by Doctor Woodworth was then occupied by William Pride, who carried on the baking business on Baker street. This house adjoined the double brick house

where the Whitneys lived for awhile. The Fessendens occupied the other part of this house at the same time.

On the next lot was the First Methodist Church, which was sold when the new church on the corner of Elm and Church streets was built. In the rear of this church was Joslin's livery stable, where he kept three or four horses to let. Mr. Whitney used to hire them before he kept horses, and had various thrilling experiences with runaways while driving with them.

Beyond the entrance to the livery stable was a little store occupied by Daniel Jennison, who had a restaurant there.

On the corner was the Universalist Church, opposite which stood the Calvinistic Congregational Church, which had stores under it and was remodelled in recent years. This made five churches which were then located at Upper Common, only two of which have retained their original sites, the Calvinistic Congregational and the Unitarian.

Rodney Wallace built his new block in recent years next to the Calvinistic Congregational Church, where the Marshall grocery used to be.

Next was the old tavern, or Fitchburg Hotel, as it has been called all these years. This site was previously occupied by a wooden building which was moved to the corner of Main and Church streets, and afterwards to Oliver street. The hotel was built by a stock company and was quite an important center in staging days. It was kept by McIntire & Jaquith and had stores underneath. James P. Lane had a drug store in the

west end. Henry A. Goodrich occupied the next store, but afterwards removed to the "Old City," where he continued to sell men's clothing and furnishings in Belding's Block. He has always been a prominent man in Fitchburg affairs and has been particularly interested in historical research, which he has had ample time to enjoy since his retirement from business. Mr. Hall had a thread store in the east end.

Litch & Sawtell's hardware store was in a wooden building with Mr. Emory's hat store.

J. J. Harding was the first tenant of Central Block, which was built by a company next to the present City Hall. He sold dry goods.

On the site of the present City Hall there was previously a dwelling house where Dr. Thomas S. Blood, the first dentist to locate in Fitchburg, had his residence and office. He afterwards occupied offices in the building which preceded the present Young Men's Christian Association building.

Jonas P. Whitney and his two sons did not build on the next corner until 1853. The store on the street floor was used to retail musical merchandise, and the two upper stories were occupied by their organ factory. After awhile the music business was moved upstairs, and Daniel Carpenter occupied the first floor with his dry goods business. The Asher Green house, which had formerly stood there, was cut in two and a part of it moved back when the Whitneys built their block.

John Carpenter, a brother of Daniel, bought the next lot and built a brick house there.

Beyond a driveway stood the large mansion of Alvah Crocker, the first president of the Fitchburg railroad, and member of Congress. It has been little changed. From there the land was clear where the Fay Club now is.

Dr. Alfred Miller's residence was removed to make way for the First Baptist Church.

The Wallace Library was built on the site of the Newton residence, a large Colonial house, which was cut in two and successfully re-united where it stands, at the corner of Blossom and Green streets.

On the corner of Main street and Newton place was the residence of Dr. Alfred Hitchcock, a member of the Governor's Council. The house was sold to Deacon Isaac Hartwell, whose daughter married George Reed, who went into partnership with his father-in-law in the marble works in a building next door, which they erected for this purpose.

There were, in 1847, five residences between the marble works and the present corner of Putnam street, two of which were removed to make way for the building of the Putnam Machine Company, which, in its turn, was moved back when the Johnsonia was erected. In the house on the corner of Putnam street resided the father of the celebrated Spaulding bell-ringers. Sullivan Proctor occupied the next house. The Kinsman house remains adjacent to the Johnsonia. The other two houses were acquired by the Whitneys in 1911. That formerly occupied by C. P. Dickinson was at one time the home of Timothy Wilson and Leander Sprague,

while the noted Dr. George Trask lived in the other. He was at one time pastor of the Trinitarian Church, but was more widely known as an ardent promoter of the anti-tobacco society, of which he was the president.

On the opposite corner of Putnam street was an old boarding house converted into a block by Mr. Wixon, and owned by the late Ex-Mayor C. A. Babbitt.

The Canal block was a long, wooden structure, removed a few years ago to make room for the Safety Fund Banking Company's nice block.

Dr. Austin W. Sidney sold his property adjoining the Canal block to Dr. Brigham, who also acquired the old house which stood next to it, when Mr. Whitney came to Fitchburg.

Next in order was a vacant lot, when Joseph Cushing built there about twenty-five years ago. There had been a small building moved there by Mr. Burleigh of the Burleigh Rock Drill Co., and rented to L. N. Wilbur for a jewelry store.

The vacant lot standing next in order was bought by Mr. Whitney about 1869, or earlier, and leased to those who put up their own buildings. The leases were all made out with the proviso attached to them, that they could be moved back without any liability for damages in case Main street should be widened, for, as far back as 1853, when the Whitneys purchased their first real estate in Fitchburg, Mr. Whitney has sought to have Main street widened and brought to grade from Prichard street as far as the present City Hall, and all of his building operations have been con-

ducted as nearly as possible with this object in view.

There was a red boarding house next, which belonged to the stone mill.

On the other side of Mill street was a vacant lot where John C. Piper, of Ashby, built the Flatiron Building about thirty-five years ago.

Belding & Dickinson's Block, which was divided, has been built about fifty years.

Eben Heywood's restaurant, next door, was a favorite resort for baked beans, which Mr. Whitney remembers as the best he ever ate anywhere.

On the corner of Main and Cushing streets was the Wallace hardware store, afterwards a hotel.

In 1847 there was a vacant lot with a questionable title where the Choate brothers put up a wooden block, used for a grocery store until the building was burned in 1902, when the present brick structure, occupied by Damon & Gould, later the Fitchburg Hardware Co., was erected.

Rollstone Bank had a stone building next, which was torn down and the present building erected in its place. General Wood was then its president, L. H. Bradford its cashier, and H. A. Willis was with the bank from the beginning, becoming its president.

The Rollstone National and Worcester North Savings Banks occupied the west side together, next to the Institution of Savings. A. B. Sherman had a dry goods store in the east side, where he moved from the small wooden building which he had occupied for years.

The two-story brick building adjoining was occupied

by two stores, in one of which Ex-Mayor Robbins in company with Willard Dennis had a plumbing and tinware shop, the other being used by A. B. Lawrence as a hardware store. This stood where the Park Building now is, at the end of the real Main street stores on the south side of that thoroughfare, although there were a few straggling business houses farther on.

In 1847 there was a substantial stone depot, which was torn down to make way for the present more elaborate structure. The park in front of the depot was obtained by a slip of the pen of Deacon Boutelle. There was some question whether the city of Fitchburg had the right to construct a roadway down the easterly side of this park, so Superintendent of Streets George W. Holman put a large gang at work there, and the road was finished in one day. Now it is conceded by everybody that such a road is a great convenience to the public. At the time it was feared that the railroad company would undertake to prevent the road being made, and the citizens were considerably stirred up about it. In fact, there was quite a controversy over the location of the new station, which many, amongst whom was Mr. Whitney, advocated being located near Putnam street. In a talk with Rodney Wallace, during which Mr. Whitney advised the Putnam street site, he expressed the opinion that, in case the depot was erected on the original site, the new waiting room should be built on the street level. This would not necessitate changing the grade of the railroad tracks, which would remain as they now are. In 1911 the

same idea cropped out at a meeting of the Fitchburg Board of Trade. There is no doubt that this will be accomplished some time in the future, and the improved appearance around the railroad station bring the majority of the citizens to endorse the change.

East of the depot roadway is an old brick building, which was erected by Mrs. Heywood and used for a boarding house. This is now used for railroad offices. The hay scales in front of it were owned by the city.

When building the round house on Water street the railroad company moved a brick building to Main street and added a wooden front to it. This was used as an auction room by Mr. Brooks, and, subsequently as a paint shop and paper store by James T. Hope, now in the Crocker Block, until the railroad company wanted to tear down the building, for what purpose the city is still waiting to behold.

The New York, New Haven & Hartford Railroad Company's freight depot is inconveniently placed on the next lot, which was vacant in 1847. All of its freight cars are obliged to cross the main tracks, sometimes delaying through traffic.

Beyond the freight house is an open lot, used for loading heavy granite blocks and having all the conveniences for that purpose.

Merriam & Rolph's feed and grain store is situated in the next wooden structure, which is very old.

Sylvanus Sawyer built a machine shop on the next lot just before the Civil War. He was an inventor and made shells for the use of the United States Govern-

ment. In recent years it has been occupied by the Fitchburg Machine Works.

The old wooden building which used to stand next door was occupied for mechanical work by Sylvanus Sawyer, who made watchmaker's tools there, Mr. Lowe having charge of that branch of industry. At last the building was moved back from the street and a syndicate put up a brick block in front of it fifteen or twenty years ago.

A few years ago Mr. Whitney bought two little dwelling houses standing on the adjoining lots and remodelled them so that there is a continuous line of small stores.

This brings one to the fire engine house, built on Summer street about twenty years ago, and completes the business section on that side of Main street.

Crossing Main street at this point one finds a vacant lot at the corner of Myrtle avenue and Lunenburg street. The "Popcorn house" stood there for many years but has now been moved back to Highland avenue, where it stands unchanged. Its former owner, whose name was Johnson, sold popcorn, hence the name. He was killed in a railroad accident.

In 1847 all of the land on the north side of Main street was vacant as far as the American House, excepting for some dwelling houses. The Day and Bouteille residences were amongst those standing there at that time. Leonard Day lived in the house on the corner of Main and Day streets. Rollstone Church was not built until some years later, when two of these

dwellings were removed to North street by I. C. Wright, to clear the site.

Deacon David Boutelle built the American House on the corner of Main and Blossom streets, in the "Old City." The stores were added later.

The brick building on the opposite corner of Main and Blossom streets has been there many years and undergone much change in the course of time. When it was occupied as a grocery store by Mr. Ide one was obliged to ascend several granite steps in order to reach his store. At the time John Lowe's butcher shop was in the basement.

Next there used to be an old wooden building, to which Ira Holt built an addition, and which L. J. Brown enlarged and occupied for a dry goods store.

About forty years ago, a blacksmith shop stood next, which was carried on by J. P. Hawkins. Afterwards Coggsball & Carpenter built a brick block in that place.

Miss M. E. Holgate owned a small two story block on the next lot which was occupied by an apothecary for many years.

From there to 180 Main street is comparatively little changed since 1847, and the buildings are nearly all of wooden construction.

Mr. Whitney owns the next five or six stores, which were purchased in three parts. The middle part was bought in 1853, of Flavel Leitch, and the others, respectively, just before the Civil War and about the time of President Lincoln's assassination.

The building on the corner of Main and Prichard streets was bought of E. B. Rockwood when it contained a millinery store. Mr. Whitney remodelled it and H. A. Estabrook has occupied it for the past thirty years.

Crossing Prichard street, there was, in 1847, a large wooden house on the corner which had been used as a hotel for some time previously, and was owned by "Kidder" Marshall, whose euphonious given name was Chedorlaomer. He had been a stage driver and had retired and lived there with his son-in-law, Judge T. K. Ware. Mr. Whitney bought the place in 1869. In 1870 H. A. Hatch leased the corner lot for ten years and built the present block for his own use. He remained there until 1905.

The Whitney Opera House was built on this tract of land, and there were four stores on the street floor. There should have remained seventeen feet between Hatch's and the Opera House, on Main street, but when Mr. Whitney undertook to build a store of that size for John Choate's drug business he found that Mr. Hatch was over the line six inches, which delayed operations considerably. But the new store was ready for occupancy on the date agreed.

In the course of many years Mr. Whitney has acquired the joining property as far as and including Crocker block, and extending back to Elm street. He has made many changes there.

Beyond the Opera House there was, in 1847, a small building occupied by Mr. and Mrs. Trees, mil-

liners, who later removed to the store next to Joseph's market.

The Monitor block was built for D. A. Corey, who had a dry goods store at Central Block. It has exactly forty-four feet front, and Mr. Whitney was just forty-four years old at the time when it was built, in 1870.

The one story part next in order was used for a corset shop and remained substantially as it was. Joseph's market was in the next building, together with the millinery store, until recently.

Across a twelve foot passage way is the Crocker Block, now undergoing extensive alterations. In 1847 the lot had a dwelling house on it, and Benjamin West had a wheelwright shop in the rear. At one time it had been a barn but Mr. West made it over to suit his requirements. Alvah Crocker bought the property about thirty-five years ago and erected the present block for the Safety Fund Bank, which occupied the second floor, while the United States post office was located on the first floor.

There was an open lot next, with a brick store on the corner of Main and Putnam streets, in 1847; also two small stores in a one story building containing a market and shoe store.

Tolman's hardware store was on the opposite corner, but about twelve years ago C. P. Dickinson, who lived nearly opposite, bought the brick building where Harley's dry goods store now is and built the two story block which he leased to Daniel Harley, who re-

moved from Whitney's Opera House building, where he had been located for nine years.

In 1847, in place of the handsome, new, Young Men's Christian Association building, with its hall, gymnasium, bowling alley, and other attractions, was an old brick block, two stories high, in which Dr. Blood had his dental office and Milton Whitney of Ashburnham had his law office.

Passing the Christ Episcopal Church we come to what is now Monument Square, which is comparatively modern in origin. It was taken after the Civil War for a site for the Soldiers' Monument. In early times there was a building on this land occupied by Dr. Levi Pillsbury, an old-school doctor, who afterwards moved to Prichard street. Deacon Isaac Hartwell had a stone yard there, where he made monuments before the war.

The square is now a noble ornament to the city as well as a memorial to the brave men who lost their lives to win the victory in the great rebellion.

Trinitarian Church was built on the next corner before 1847, and its pulpit was occupied for a short time by that noted reformer, Dr. George Trask. It stood for the anti-slavery sentiment of Fitchburg. The building has passed through many changes, at one time being used for a post office.

There was vacant land as far as Dr. Palmer's house at the corner, which has gradually been built up with small, one story structures, used for stores. Davis' paint shop was next to the doctor's.

Dr. Palmer's octagon house contained his dental

office, and is still to be seen at the corner of Main and Grove streets. The latter street obtained its name from the fact that there were many fine shade trees in the rear.

Dr. Boutelle's residence and office, which stood on the opposite corner in 1847, was moved back and a brick block one story in height was erected by Mr. Spaulding in the sixties and used for a grocery.

The handsome mansion of Walter Heywood was there in 1847, and looked very much the same as it does now.

A small one-story building contained the law office of Torrey & Wood. It was moved to Factory square, west of the Fitchburg Hotel, and William O. Brown, County Commissioner, built a brick dwelling on its site. While it was in the process of construction Mr. Brown, George Fay, whose fine residence was situated farther down Main street, and Mr. Whitney met. Mr. Whitney said it was better to build business blocks on Main street, to which Mr. Fay retorted that there were enough business blocks on Main street already.

Ebenezer Torrey, of the firm of Torrey & Wood, resided in the next house, to which has been added a third story, and, in recent years Mr. Beck has bought it and remodelled it into small stores, having his saloon there.

In 1847 Mr. William Emery had a meat market where the Fitchburg Bank building now is. The present building was erected about 1870. Arnold Wilson, who built it, happened to be drawn as a juryman, but

asked to be excused on the score of business engagements, whereupon Mr. Whitney was the next one to be drawn. He saw the amusing side of this, for he was fully as busy at the time as Mr. Wilson was, but serving on the jury was a diversion to him, as he enjoyed watching court proceedings, so he did not try to be excused.

The bank building has four stores on the street floor. On the second floor was located the Fitchburg National Bank, the Fitchburg Savings Bank, the Fitchburg Insurance Company and some offices, notably, the law office of Torrey & Ware. After awhile George A. Torrey left the firm and took one of the other offices. He was the son of Ebenezer Torrey and rose to eminence in Boston, where he died in 1911.

Torrey & Wood's block was a two-story brick building, which was remodelled and added to in 1911. In 1847 the post-office was in this block. Mr. Wood's brother was postmaster. Years ago the Fitchburg Insurance Company had its offices there until they moved into the Fitchburg Savings Bank building, as did Torrey & Wood about the same time.

The next brick block, owned by George M. Proctor, has stores on the ground floor. At one time it was occupied by a jeweller by the name of Lowe, later by Mr. Rogers, and now by a Finnish druggist. John Bruce ran a grocery store there after his return from the Civil War.

In the forties there was a wooden building situated where the Phoenix is, occupied by Stiles & Sprague.

The present building has the honor of containing one of the first passenger elevators ever installed in Fitchburg.

Next there was a brick store where Daniel Cross had his custom tailoring establishment. In the same building was the dry goods store of Smith & Comee. Comee & Sprague owned the block.

A substantial stone building contained the Fitchburg National Bank, which occupied the whole of it. It was subsequently torn down and replaced by the brick building yet standing. Later the Fitchburg National Bank moved into the Fitchburg Savings Bank building.

The next building was owned by Peter Piper and occupied by S. D. Willis, in the furniture line. Timothy Wilson had a grocery store in the easterly end. Over the grocery was a law office occupied at one time by T. K. Ware. Mr. Whitney had a room in the rear of the second story of this block, where he taught music and sold pianos, his father's organ shop being near by, behind the Fitchburg National Bank building.

The Rollstone House, now called the Park Hotel, was then as now on the corner of Main and Academy streets. On the opposite corner is a house which was moved to that place from where St. Bernard's Catholic Church now is.

The business portion of Main street ends here. Most of the fine mansions which border the north side of the Common have been built since 1847. The Unitarian Church, which stands "in the crotch of the road," was built in 1837.

CHAPTER V.

ANDREW WHITNEY'S MUSICAL CAREER

Andrew Whitney's musical career was the consequence of an intensely musical nature, which was developed under the most favorable circumstances. His father played the organ and violin and early showed him how. He was so fond of his violin that he used to take it along when he went to school and practice on it during the noon hour instead of playing games with the other boys. He had the run of the organ shop, opposite his home in Ashby and in Springfield, where his father and brothers were performing all sorts of fascinating tasks, in which he was permitted to take his share. He became in this way as familiar with the mechanism of large church organs as he was with the smaller parlor organs and melodeons which they made. After all this experience, it is not remarkable that he was able to make an entire piano-style melodeon, without assistance, before leaving Ashby, when he was only about eighteen years of age. How he assisted his father in tuning church organs and his ability as a tuner have already been mentioned, as well as the fact that he began playing the organ in church on Sundays while in Springfield.

Long before the Civil War, he played at the Cal-

vinistic Congregational Church in Fitchburg for two years, and the Music Committee had assured him of re-engagement for the ensuing year when suddenly it was announced that Deacon Farwell's son John, would be the organist there in the future. On investigating the cause of this unexpected change of sentiment, it was found that Andrew Whitney had offended those in power by the so-called frivolity of his interludes, which he interpolated between the stanzas of a hymn, and, as he extemporized them, introduced turns and trills. Moreover, his voluntaries were seldom played as they were written, for, in performing them, he let his musical nature have free rein, and they were transmuted into worldly measures.

As one lady of the congregation complained, "They had quite a swing." Which made them, according to the opinion of some, undevotional. No doubt he could have remained at the Calvinistic Congregational Church for years if he had heeded Deacon Thurston's remonstrances when he said he would vote to retain him, if he would promise to play quieter music, for his present manner of performing caused the people to smile too much. It is as impossible to play without expressing something as it is to speak without saying something, so he continued his brilliant improvisations on his favorite voluntaries elsewhere, for his services were always in demand. Besides playing in various churches in Fitchburg he presided at the organ in the Orthodox and Methodist Churches in Leominster for

several years, and substituted at different times in the Baptist and Unitarian Churches there. But what he played was molded to his own mood at the time, for he left off playing other people's music when he finished taking lessons.

Many of his musical experiences were amusing. There was a story of an occurrence when the Rollstone Church was meeting in the American House Hall, shortly after its organization, more than fifty years ago. There was a cabinet organ before which the organist would sit on an ordinary chair. Andrew Whitney played there for a while, and it is related that on one Sunday, to his consternation, he felt the chair giving away under him, while he was playing a hymn, in full view of the congregation. He was enabled to finish what he was playing only because the method he had adopted from Rink's organ school was that performers must never raise all of the fingers from the keys at once, but keep the tone continuous from the beginning to the end of a composition. This was fortunate under the circumstances, for it not only supported the tone but the organist as well on this occasion. Those who were present and witnessed his calmness under such a trying ordeal never tire of relating the story.

There is a romantic, but true story of the last time Mr. Whitney played the organ in a church. He had not been heard in public for many years, and a new generation had arisen who did not know of his ability in that direction. One Sunday the First Baptist Church, of which he was a regular attendant, lacked an organ-

ist, and the minister asked for a volunteer for the day. Andrew Whitney was over seventy years old and was just out after a severe illness of nine months, but his majestic figure was seen to rise and he made his way into the organ loft, ran his shaking fingers over the keys, and it all came back to him, so that he was able to play the hymns once more. It was a scene worthy of an artist's brush — the gray haired musician seated at the organ he loved so well, after so many years, and those who saw him were reminded of the once favorite song:

"The scene was one I'll ne'er forget
As long as I may live,
And just to see it o'er again
All earthly wealth I'd give;
The congregation all amazed,
The preacher, old and gray,
The organ, and the organist,
Who volunteered to play."

Mr. Whitney sometimes directed the choir where he played, and then made use of a list of hymns and metres to aid him in making quick selection, but more often he played under the direction of a choir leader. Joseph Upton was the leader at the Calvinistic Congregational Church when he played there, and William Clark was tenor and leader of the Rollstone choir, which consisted of Ruth Trask, soprano; Jennie I. Adams, alto; and James Putnam, bass.

Mr. Whitney had many pupils on the church organ. While playing regularly at the First Baptist Church he taught George Foster, who was a clerk in his music store,

and who followed him in his position as organist. Charles Woodhouse is remembered on account of his rapid advancement. After six months of lessons he was able to play for the services in the Universalist Church, where his father preached. When he began taking lessons he could not read notes, but after he had taken one quarter's lessons, at the rate of one a week instead of the usual two, he became quite proficient. A Winchendon doctor came to Fitchburg and spent three or four weeks studying the church organ, after which he returned home and filled a position. Augustus Belding, organist at the Unitarian Church for a number of years, was one of Mr. Whitney's pupils.

Mr. Whitney enjoyed teaching. He usually went to the pupil's home when he taught the piano, and would rely on his memory to keep his engagements. When he became busy in other lines he tried to keep a book for appointments, but found that he missed more than when he depended entirely on his memory. Music teaching in this country more than fifty years ago was conducted very differently from what it is now. Each teacher worked out a method of his own, which was of more or less value according to his previous training and ability. There was no accepted standard. On one point all agreed. The lessons were invariably one hour long, and were given at the rate of two a week. Twenty-four made a quarter, or term of twelve weeks, and it was not customary to accept a pupil for a shorter period of study.

The system of study which Mr. Whitney matured

after years of experience in teaching vocal and instrumental music might be adopted by modern music masters with advantage to both teachers and pupils. It was a flexible one and adaptable to the requirements of diverse talents.

He insisted on a correct position from the first, and any deviation from it was persistently criticised, together with the technical requisites which make good execution possible. It continued to receive attention until the difficulty was obviated. One of his pupils, a young lady from Ashby, would curl up her little finger when she placed her hand on the keyboard. Lesson after lesson her instructor patiently persevered until she was quite cured of the habit.

He insisted on a quiet and dignified demeanor when one was seated at the piano. The hands must be held so level that a cent placed on one of them would not slide off while they were playing, and sometimes they were required to practice that way in order to keep their attention on the position of their hands, for it is essential to good playing that the hands be held correctly from the beginning. Sitting erect is better for the health, and certainly the performer makes a better appearance than when seated carelessly.

When Mr. Whitney played in church he made no extra motions, even when changing the stops or using the pedals. He was able to imagine the position of the pedals so as not to be obliged to turn his eyes to see them, and he was very strict with his organ pupils about this feature of their playing. He also deprecated

all swaying of the body and motions to catch the eye of an audience.

A pupil was not allowed to practice too many hours in succession, for the hands must never be tired nor the mind wearied. Each one had to judge how long it was best to practice, for individuals differ in endurance. It is much better to practice two hours twice during the day than to work at the keyboard four hours without rest. In one case an ambitious pupil of Mr. Whitney's lamed her arm by too long practice at one time, and was obliged to refrain from using it until she had recovered, thus losing more than she had gained, for the arm would be more liable to tire after such abuse.

In beginning with a new pupil, Mr. Whitney taught the scales, major, minor and chromatic. They were practiced in every key and from one end to the other of the keyboard until they were performed fluently. He was particularly critical about the way that the chromatic scale was executed, and it was seldom done to his satisfaction. He had a number of reasons for insisting on the use of the whole keyboard, besides the perfectly obvious one that the pupil might become thoroughly grounded in the scales and their proper fingering. When they were practiced in that manner the piano itself was worn more evenly and would not become "tinny" in the middle octaves, whilst the upper and lower extremes were rusting out for lack of use. Of course such a method gave the pupil the command of the whole keyboard.

He insisted that pupils listen to their own playing,

in order to make less mistakes in time and in other ways, and required counting aloud from the first. For this reason his sister Clara rebelled and discontinued her practice altogether. She enjoyed the music but not the drudgery.

He was accustomed to give instructions on the proper care of the piano, which is of more complicated construction than many realize, and easily ruined by exposure to changes of temperature. For this reason it should never stand too near a window, and should be kept closed at night. It is very susceptible to injury from dampness, and liable to crack if too dry. If left open, it is liable to harbor not only dust but the destructive moth and equally predatory mouse. The case must, however, be kept open frequently, or the ivory on the keys will turn yellow.

The height to which a piano stool should be adjusted depends, of course, upon the pupil, as does its distance from the piano, and experience alone will show a pupil this. The arms must be held easily and the fingers kept pliable, so as to fall naturally into place, and the distance will be determined by these.

All who have to do with music teaching know that there comes a time when the scales become irksome to the pupil, and the teacher must revive the waning interest by giving a "piece." Frequently after they are able to play one piece, they are so charmed by their accomplishment that they proceed with new courage for quite a period of time, when the teacher has to furnish another stimulus.

"Practice makes perfect," applies to music as much as to any other art, and there is no other way to learn. Constant practice is required to develop the muscles of the hands. Cultivation develops the fingers so that they respond to the enlightened mind, which is calling for expression through their medium.

A preacher once said that when one makes a mistake it is because the thought is elsewhere, and there is no doubt but that thought and execution must be closely united in order to produce good music. Everybody has heard careless playing from those whose minds were wandering. Especially true is it of children, who have not really grasped the meaning of music, and to whom steady application in any line is wearisome.

When one has become an artist by long years of application to practice and has thoroughly mastered a composition, so that it almost plays itself, the fingers seem to know the direction to travel without much conscious guidance. If a person is going to play at all before others the music should be memorized, in the same way that an elocutionist learns the words of a poem, for one is liable to want to play when there is no printed music to be had. For this reason, if for no other, it is a good idea to learn some pieces and have them ready to play when called on. The notes once learned, it is easier to play with expression, with that light and shade which gives variety to music, as it does to painting.

When one has a naturally good voice, combined with

a correct ear, it should be cultivated, for singing is health-giving as well as entertaining.

Mr. Whitney's method of teaching singing was modelled on that of the great Lablache. At first he insisted that the pupil should practice as softly as possible, for the muscles of the mouth and throat are not able to endure hard usage. The object at the beginning is to strengthen them without straining them too much. There is not so much danger of becoming hoarse by vocalizing on the word "scar," because it has the tendency to convey the breath from the lungs in the best possible manner, which cannot be done so well in singing the ever changing words of a song. The notes of a song should be well mastered by using "scar" as a substitute for the words of the poem before they are attempted. If, when vocalizing, the pupil finds difficulty in keeping the mouth open as widely as it should be, a stick about three-quarters of an inch long may be held upright in front of the teeth, until the habit is formed. It is a good plan to keep pupils vocalizing until the palate ceases to rise. A mellow tone can only be produced by properly controlled muscles. If the palate is allowed to go up a head tone results, which is not desirable. A singer has also to learn to fill the lungs so as to sing a whole sentence without a break. The words must be sung so that they may be understood, and not distorted on account of the difficulty of the notes.

A singer, like any other musical performer, must keep time and should memorize the words and music,

so as to be perfectly independent of them. Often a young singer prefers to carry a sheet of music in order to have employment of the hands, which is right enough, but a singer who is proficient enough to appear before an audience should never depend on reading either words or music. The mind should be free to express itself, for expression is the very essence of song, which should simulate the unpremeditated song of a bird, when it seems to be the result of heavenly inspiration.

No one ever thinks of the hours spent in preparation, but is delighted with an apparently spontaneous burst of melody. Frequently the manners of the performer are such as to detract from the effect of even beautifully executed music. Those who seem to sink their personality in song are those who succeed in charming.

When Mr. Whitney was but little over twenty-one he opened a singing school in Ashby, and he relates how, as a courtesy, he asked Rev. Mr. Wood, then the pastor of the Orthodox Church, who was present, to lead in prayer, which he declined to do, saying that while it had formerly been customary it was not done then. Some printed circulars, which had been ordered to announce this singing school, were too late in arriving to use that year, but were made use of another season. The singing school was well attended and many good voices were developed, besides its being a favorite form of diversion in the winter when the young people had so little recreation.

Mr. Whitney's best pupil was his cousin Myron, who, being eight years younger than he, had much to learn from him. Needless to say, Myron Whitney was the star singer at the concerts given annually at the close of the term. "Rocked in the Cradle of the Deep" served then, as it has so often since, to display his magnificent bass voice. He was always encored to the echo, when he would roll out those deep tones which afterwards won for him world-wide fame as a singer of the highest class.

Andrew Whitney himself had a fine baritone voice which was well cultivated, and as his talent for musical composition was developed he wrote songs which he kept unpublished for his own use. A favorite which he composed this way was "I Love My Blue-Eyed Darling," the words for which were written expressly for him by Mr. Hayes, then residing on the General Woods place, off Pearl street. Andrew Whitney finished his vocal studies with Myron Whitney's teacher, Eben Frost of Boston, who received five dollars a lesson, the highest price paid for musical instruction in those days. At one time he was tempted to leave his business and travel as a professional singer. He had a naturally strong voice of sweet quality. The story is told when he attended Mr. Bancroft's singing school in Ashby that he was bashful and sensitive about personal remarks and one can imagine his feelings when a younger brother remarked in the presence of the whole family that he could hear Andrew's voice booming out, "Do, do, do," above all the others on the previous

evening. "Antioch" was one of Mr. Bancroft's favorites that winter, and it may have been that hymn that brought out the young singer's thunderous tones.

Amongst his favorite vocal solos, as the years went on, were "Battle Prayer," which he was always obliged to repeat, when he sang it anywhere; "In Joy and Sorrow," "Johnny Sands," which he interpreted with great enthusiasm; "Bachelor No More," doubly enjoyed because of the singer's bachelor estate; and a duet, "I Wish I Had a Thousand a Year." He used to sing many of Myron Whitney's solos, and learned from his cousin such songs as "Infelice," which he sang in the original Italian, and "Schonsten Augen," a telling German lied. When over eighty he repeated the words of these songs in the same pure diction necessary when singing before a large audience.

Andrew Whitney was in much request wherever there was to be any music, for he could do whatever was required of him without much previous preparation, which gave his performance the charm of the unexpected.

As has been said, he was fond of extemporizing and was such a master of harmony that he was able to play without taking the trouble to have everything written out and rehearsed. A striking instance of this versatility was when he went to Ashby in company with an omnibus load of prominent Fitchburg musicians, who were going there to give an entertainment. Amongst them were Otis Prescott, leader of the First Baptist Church choir, and Roby Safford, the director at

the Trinitarian Church at the time. Mr. Whitney had served as organist for both of them, and they were therefore well acquainted with each other. He went along because they were his friends, and had no idea of performing when he started out from home, so had no music with him. As they rode along some one who knew his ability as an improvisatore, suggested that he play during the evening. Nothing daunted, he put his mind to work and composed a piano piece in his head, which was never written down, but which furnished considerable amusement at the time. He called it "Snap the Whip," for at intervals a startling succession of sounds from the upper notes of the piano were made to express the snapping of a whip in a very realistic manner, such as would do credit to modern "program music." It brought down the house, and an encore was demanded. This time the young musician appeared with a short sketch, which he recited, a synopsis of which is as follows: A small boy was running along the road, to whom a bystander shouted and enquired: "Hello! Where are you going?" To which the lad replied that he was going home to spend Thanksgiving, for his mother was going to have (here he hesitated and stammered), "Going to have," (adding in a confidential tone), "Turkey for dinner." This piece of audacity created a great uproar, and he was again recalled, when he sang the popular "Normandy Maid," which he made ridiculous by a series of facial contortions, intended to convey the idea that the singer's words stuck in his throat and were choking him. On the way home the

director congratulated him on his success as an entertainer, and one of the soloists said that she never saw anybody make up such faces. All united in saying that they were surprised at the amount of enthusiasm which he had aroused. There is no doubt that had Mr. Whitney undertaken the dramatic art he could have had a successful career on the theatrical stage, gifted as he was in voice and person.

He was a member of the Fitchburg Choral Union from the first. One of its fine music festivals held before the Civil War was memorable for its success under the baton of Carl Zerrahn, that genial conductor of so many good music festivals. B. D. Allen, the well-known pianist residing at Worcester, was the soloist, and joined with Andrew Whitney in playing two pianos to accompany the chorus. There was an orchestra, organized under the leadership of Dr. Jabez Fisher, which used sometimes to accompany the chorus, and in which Andrew Whitney played the violin, but more often he played the accompaniment on the piano, going to Keene, N. H., and other places for that purpose.

It must not be thought for an instant that Mr. Whitney was able to accomplish these things so satisfactorily without work. He was his own hardest master, and so long as he played in public used to practice constantly on a set of keys which he had constructed for strengthening the muscles of the fingers. Each key was brought back into place by a spring after it had been struck. Like the modern clavier, it gave forth no musical sound. It contained six octaves, and, as it did

not occupy much space, could be kept conveniently at hand. He still has this memento of former days.

Andrew Whitney's singing school in Fitchburg was begun soon after the block next to the present City Hall was completed. When he installed one hundred wooden bottomed chairs in one of the larger rooms there doubters asked him: "Who'll come?" to which he replied that soon the question would be asked: "Who'll get in?" and his predictions were more than realized, for the room was crowded with pupils and he was obliged to add more seats. His was probably the largest singing school held in Fitchburg up to that time, and when the young music master, who was tall and had that ruddy complexion so frequently the outward sign of the musical enthusiast, taught them with a zest which was contagious, the fame of his undertaking spread abroad and foundations for the serious study of music were laid, on which Fitchburg at the present time is building and the high standard was inculcated which makes the Choral Union an honor to the city.

Meantime, Andrew Whitney had attained more than a local celebrity for his musical compositions, which were very pleasing. He had extemporized so much that it was like writing a letter for him to set down his musical ideas. Many of his musical compositions were inspired by local events and were arranged for and played by the Fitchburg Brass Band. At the opening of the Fitchburg Hotel, by McIntire & Jaquith, Rollstone Polka was heard for the first time, and at once became so popular, when played upon the

piano, that Oliver Ditson & Co., his Boston publishers, said that they had more call for it than anything else in its class at the time. The Fitchburg Brass Band continued to play it from time to time for years. Pathfinder's Quickstep commemorated the exploits of that intrepid explorer, John C. Fremont, who was the hero of that generation.

Governor Robinson's Polka was written in honor of one of the celebrated Kansas pioneers, whose name has passed into the history of his country as the war-governor of that turbulent state, a position which he held with much honor to himself and to the anti-slavery cause. On one of his visits to Fitchburg, Andrew Whitney, who knew him when he was formerly his father's physician, called on him at the Fitchburg Hotel to ask for his picture to adorn the the title page of this polka. Although Governor Robinson was the guest of honor, and as such the center of an admiring group of citizens, he not only excused himself as soon as possible, in order to proceed to a photographers for a special sitting, but thanked the composer heartily for the dedication to him of the new music and astonished him by presenting him with a twenty-dollar gold piece.

Fitchburg Polka is another composition which has been frequently played. Sometimes an unpublished song or piano piece would please the ear of some one, who would go to Mr. Whitney and ask for permission to copy it for some special occasion. When he taught music at Westminster Academy, he gave Mrs. Scott of that school, leave to use one of his compositions in

FITCHBURG POLKA

COMPOSED FOR THE

PIANO FORTE

and dedicated to his Wife

BY

ANDREW WHITNEY.

MANUFACTURER & DEALER IN SUPERIOR SERAPHINES ADIANS & MELODEONS
OF CARHARTS PATENT

FITCHBURG.

PUBLISHED BY ANDREW WHITNEY

257 No. 1

FITCHBURG POLKA.

ANDREW WHITNEY.

Gaiement.

ff Ped

POLKA.

Poco a poco Cres

Cres

Cres

Brillante.

loco

loco

4

8va

loco.

8va

Cuo Brio.
Ped:

loco.

Poco a poco Cres

The image shows a page of musical notation for a piano piece. It consists of six systems of staves, each with a treble and bass clef. The key signature is two flats (B-flat and E-flat). The notation includes various musical markings: triplets (indicated by a '3' over a group of notes), octaves (indicated by '8va' above the staff), and dynamics (including 'loco.', 'Cuo Brio.', and 'Poco a poco Cres'). The piece concludes with a double bar line and a repeat sign.

Handwritten musical score for piano, consisting of six systems of grand staves (treble and bass clef). The notation includes various notes, rests, and dynamic markings. The first system includes a "Cres." marking in the bass staff. The second system includes a "f" marking in the bass staff. The third system includes a "Cres." marking in the bass staff. The fourth system includes a "Cres." marking in the bass staff. The fifth system includes a "Cres." marking in the bass staff. The sixth system includes a "Cres." marking in the bass staff.

GOV. ROBINSON'S POLKA

as played by the
Fitchburg Cornet-Band.



Composed for the Piano-Forte and respectfully dedicated to his friend.

CHARLES ROBINSON

first Governor of the State of Kansas,

BY
ANDREW WHITNEY,

AUTHOR OF THE ROLLSTONE-FITCHBURG POLKA, &c.

FITCHBURG, MASS.

Published by ANDREW WHITNEY, 132 Main St.

It is not to be used for any other purpose, and is not to be used in any other way than as a piano-forte.

GOV. ROBINSON'S POLKA.

ANDREW WHITNEY.

Polka.

ff

dolce.

repeat f gca

mf

con brio.
Ped.

Ped.

Ped.

** Ped.*

** Ped.*

** Ped.*

** Ped.*

Jf
Ped.

Ped.

Ped.

Ped.

dolcemente.

graz.

mf

Jf

loca.

mf

If this strain is played, omit the previous one.

con briu.
Ped.

Ped. *Ped.*

Ped. *Ped.*

f
Ped.

Ped.

Ped.

Ped.

poco p
Ped.

Ped. *Ped.*

Ped.

f
Ped.

Ped.

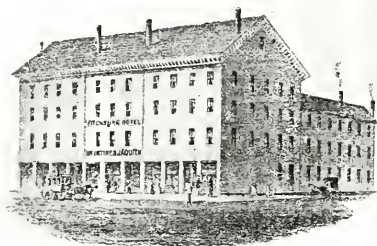
Ped. *f*
Ped.

8va.....

Ped. *Ped.* *Ped.* *Ped.*

Ped.

ROLLSTONE POLKA.



Composed for the **PIANO FORTE** & respectfully dedicated

TO THE

Dancers & Proprietors

OF THE

ROLLSTONE HOTEL

BY

ANDREW WHITNEY.

BOSTON

Published by **OLIVER DITSON** No. 4, North St.

C. C. CLAPP & CO.

THE ROLLSTONE POLKA.

POLKA.

A musical score for a piano piece titled "THE ROLLSTONE POLKA." The score is written for piano and consists of five systems of music. The key signature is one flat (B-flat) and the time signature is 2/4. The piece begins with a forte (*ff*) dynamic. The first system includes a *Poco p* marking and a *Cres. e Legato.* instruction. The second system features a *mf* marking and a *gra. A.* marking. The third system includes a *Ped* marking and a *f* marking. The fourth system includes a *Ped* marking and a *ff* marking. The fifth system includes a *Ped* marking, a *Dolce.* marking, and a *Cres* marking. The score is written in a grand staff with a treble and bass clef. The music is characterized by a strong, rhythmic melody in the right hand and a supporting bass line in the left hand. The piece concludes with a final chord.

ff *Poco p* *Cres. e Legato.* *gra. A.* *mf* *f* *Ped* *f* *Ped* *Ped* *ff* *Ped* *Ped* *Dolce.* *Cres*

This page contains six systems of musical notation, each consisting of a treble and bass staff joined by a brace. The music is written in a key with one flat (B-flat) and a 2/4 time signature.

- System 1:** Features a melodic line in the treble staff with accents (^) and a bass line with chords. A first ending bracket labeled "Repeat Gra" spans the final two measures, which then lead into a section marked "P Legato.".
- System 2:** Continues the melodic and harmonic development with various note values and rests.
- System 3:** Similar to the previous systems, maintaining the melodic flow in the treble and harmonic support in the bass.
- System 4:** Includes a dynamic marking of *f* (forte) and a crescendo marking "Cres." towards the end of the system.
- System 5:** Features a first ending bracket labeled "Gra." and a dynamic marking of *ff* Ped (fortissimo with pedal).
- System 6:** Concludes the piece with a "Fine" marking at the end of the system.

that way for the close of the term, but as a rule preferred to interpret his own unpublished works.

It followed naturally that he should add the sale of musical merchandise to his other activities, because he was continually buying for himself and his pupils all kinds of such things. His first musical ware-room was located in the second story of Towne & Piper's block. He sold the instruments his father made and a variety of smaller wares in his line which were demanded by the public. In one respect he differed from the typical professional musician, for he possessed business qualities to such a remarkable degree that they came in time to entirely submerge his artistic ability. The Fitchburg Bank, the only one in town at the time, was situated two doors below his music room, and the story is told that when he appeared at the bank, to add to his deposit there, which had already passed the legal limit by several hundred dollars, Cashier Torrey, who was inclined to joke with the depositors, enquired if he was preparing to fail, which was, of course, highly improbable, considering the amount he had in the bank. On another occasion, Andrew Whitney, in his haste, dropped some papers which were in his bank book, and the same facetious official remarked, "There goes the personal and real estate." Such informality would seem strange in a modern banking house, where "time" is literally "money."

During the Civil War he continued to teach, having his music store in the new Whitney Building, two doors below the present City Hall, where he had

removed from above the bank in 1853. He must have remained in that location for many years, because in the Fitchburg Directory of 1874 we find, on page 223, a full-page advertisement, as follows:

"CENTRAL MUSIC STORE

7 Whitney's Building, Main Street,

Established 1847

by Whitney & Sons

Fitchburg, Mass.

ANDREW WHITNEY

has for sale at low prices, pianofortes, pianoforte stools, pianoforte covers. Cabinet organs, organs, cottage organs, Melodeons, guitars and strings, violins and strings, banjos and strings, concertinas, flutinas, accordeons, flutes, flageolets and fifes."

This was adorned with two cuts, one of a graceful old-fashioned square piano, and the other of a cabinet organ.

Later he moved the music business into the second story of the same building, where he remained until he built a store for himself nearly opposite Prichard street. This last store was hung with row upon row of violins, guitars and banjos, at which his customers would gaze in astonishment, never having seen so many on exhibition before at one time. It was when he was in this store that the Boston dealer from whom he bought his violins noticed that he sold a remarkable number considering the size of the community in which he was located, and enquired about it. Mr. Whitney bought a

dozen violins for about twelve dollars, and a violin bow would cost a quarter, so that his profit was small if he sold the outfit for a dollar and a half. On the face of this transaction it did not look very lucrative, but when it was considered that everybody who had a violin was a good customer for strings and music it will be seen that it was not so poor a policy as it seemed on first sight. Those cheap violins were made with whole backs and fronts, while the more expensive ones had pieced backs.

Mr. Whitney laughed when he said that no matter where he was located somebody always wanted his store. As he always owned his own place of business in later years, this was no reflection on his paying powers. He had the opportunity to rent this last of all his music stores, and closed out the business. He gradually gave up teaching and playing in public when his real estate interests began to claim all of his time.

Few men have maintained such an even balance for so many years between the artistic and practical sides of their nature, while excelling the majority in either. In the ninth decade of a busy life he continues to enjoy music and its prototype "frozen music," as architecture is sometimes called.

CHAPTER VI.

THE NATIONAL PEACE JUBILEE OF 1869

The first rehearsal of the Choral Society, as it was then called, was held at the Town Hall at the Upper Common—Cyrus Thurston being the conductor and Andrew Whitney was at the piano. This society was organized at a meeting held for the purpose a short time previously at the Fitchburg Hotel. It had been giving music festivals under the direction of Carl Zerrahn, which were the musical events of the year, so was well prepared to take its part in the National Peace Jubilee, which was promoted by Patrick Sarsfield Gilmore, the celebrated leader of Gilmore's famous brass band.

At the close of the Civil War Mr. Gilmore undertook to interest people in a jubilee, but it took several years of unwavering persistence to arouse the enthusiasm of those on whom he depended for the financial support of his enterprise, without which it would be impossible to do anything on the large scale which he proposed.

The following facts concerning this stupendous enterprise have been verified by consultation with Mr. Gilmore's own history of the event, which fills a volume of seven hundred and fifty pages, and which

contains the names of the subscribers to the fund which made it possible to organize on so large a scale; a list of one hundred and three musical clubs which took part, with the names of their members; the names of the men in the orchestra and the military band; the names of one hundred firemen taking part in the "Anvil Chorus;" the names of the door-keepers, ticket-takers and ushers, as well as the star singers and instrumentalists. There were one thousand in the orchestra and ten thousand in the chorus; and the Coliseum, which was erected expressly for the Jubilee, would seat fifty thousand.

The Coliseum was no haphazard structure, but was planned and carried out in accordance with the best known principles of architecture.

It was an object of curiosity, not only to the many strangers who came to Boston to see it, but to the people of the city as well, notwithstanding the fact that they are notoriously indifferent to anything new which arises in their midst. Some idea of the size of the vast building may be gained from the fact that six thousand and four hundred pounds of paint were used on the exterior and eighteen thousand lights of glass, averaging ten by fourteen inches, were used in its windows. The interior of the building was five hundred feet long by three hundred feet wide, and its height, to the apex of the roof, was one hundred feet. This immense auditorium was divided into parquet and four balconies.

The space devoted to the orchestra was one hundred by two hundred and fifty feet, and the floor had

a rise of an inch to a foot. The chorus seats rose on three sides of the orchestra. It will be seen that more than two-fifths of the building was devoted to the chorus and orchestra. Ample lobbies were provided for promenaders; spacious rooms for the performers and the press. There were four ticket offices, and space was allotted to venders of librettos and opera glasses. There were several refreshment rooms, leased to a man who undertook to supply food for the members of the chorus at reasonable prices. Nothing was forgotten which would add to the success of the festival. All of this expenditure was made possible by the lavish donations of men of means, who had rallied around Mr. Gilmore as soon as they understood the significance of his undertaking. The newspapers were particularly helpful in allowing the use of their columns in the work of giving the public the news concerning its progress.

After the indignation had subsided which had arisen in some quarters at the request for the use of Boston Common as a fitting site for the Coliseum, and St. James Park had been settled on for that purpose, the building rose like magic. It not only covered the park but overran its limits and encroached on Dartmouth street, St. James avenue and Huntington avenue. The front was towards Boylston street, and the gallery designed for the choir was situated in the end nearest the railroad. At that time Back Bay had not been built on to any extent, and the surroundings were barren and uninviting, but even this was done away

with when the numerous structures which were erected by the fakirs, such as are commonly seen only at country fairs, formed quite a little village, which brightened up the vicinity. The City of Boston erected thirty large street lights and we read that "an extra railroad track, reaching to Washington street," was laid on Boylston street, only a block away.

These elaborate preparations and many more, too numerous to mention, were all finished, when on Tuesday, June 15, 1869, at three o'clock, the Jubilee began.

The scene was said to have been most impressive, and certainly was on a scale of unusual magnificence for the American continent; indeed, it might be said truly to have had no rival in the whole world previous to this time.

The orchestra of one thousand performers were seated in front, holding their instruments in readiness to begin; in the rear, ten thousand of the best singers in America filled the chorus seats, which ascended to the very eaves; at the grand organ was seated Dr. John H. Wilcox, ready to do his part; the big guns were in position, and, together with all the bells in Boston, were prepared to respond to the touch of the electrician.

There was a brilliant assemblage of invited guests, amongst whom was President of the United States Ulysses S. Grant, Schuyler Colfax, Vice-President and President of the Senate, James G. Blaine, Speaker of the House of Representatives, the members of the

Cabinet, judges of the Supreme Court, representatives of foreign courts, Massachusetts senators and representatives in Congress, officers of the army and navy, governors of states, mayors of about fifty of the principal cities of the United States, fourteen mayors of Massachusetts cities, besides a long list of distinguished guests, like Hon. Horace Greeley, Rev. Henry Ward Beecher, Ralph Waldo Emerson, Bayard Taylor and James Gordon Bennett. These invitations were issued under the seal of the City of Boston.

The assembly was called to order by Mr. Alexander H. Rice, President of the National Peace Jubilee Association, and Dr. Edward Everett Hale offered prayer, which was followed by an eloquent address by President Rice on "The Restoration of Peace and Union." Then came the moment when the music should begin. Ole Bull, the eminent Norwegian violinist, was concert-master, and divided the attention of the audience with Mr. Gilmore himself. Mr. Gilmore made a speech in what he acknowledged to be the proudest moment of his life. His vision had materialized and his heart was almost too full for utterance. At the close of his remarks there was tumultuous applause, then all eyes were turned towards his uplifted baton. When it descended one of the grandest volumes of song that ever filled the human ear rolled like a sea of sound through the building, for Luther's grand choral, "God is a Castle and a Defense," had been chosen as appropriate for the opening number. In it the chorus, orchestra and organ make the attack on

fortissimo and it was done perfectly, even the director admits that.

Parepa-Rosa was the star, and there was much anxiety felt lest her voice should prove inadequate to fill so large a space. She sang Gounod's "Ave Maria," with no less than two hundred violins obligato, and added to her right to be called "The Queen of Song," and her voice was pronounced by one of the newspapers to be "five hundred feet long, three hundred feet wide and one hundred feet high," a truly unique measure of the carrying power of a human voice. Those were the dimensions of the Coliseum, whose walls alone, it seemed, limited her powerful tones.

At another concert, Adelaide Phillips, the superb contralto singer was equally successful.

The other soloists, Ole Bull the violinist, and Arbuckle the cornetist, were always prime favorites, and were received accordingly.

The choir, which has been mentioned incidentally, was probably never equalled in this country. The ability of its members may be judged by the fact that Myron W. Whitney, who was then in the height of his phenomenal career, was numbered amongst the bass singers of this choir. It consisted of fifty-three artists, who sat apart from the chorus in a specially designed gallery. Another feature was the appearance of a large chorus of school children, who took part in the Jubilee on one day. P. S. Gilmore shared the honors of conducting with Julius Eichberg and Eben Tourjee.

The first rumors which reached Fitchburg of the

proposed Jubilee came through the newspapers, and at the beginning only mysterious hints of something great in the musical line were allowed to appear in print, in order to arouse the curiosity of the public. The first definite information on what was being projected in Boston came to Fitchburg in the shape of a circular, signed by the secretary of the association, Eben Tourjee. It outlined the plan to hold a National Peace Jubilee in Boston on June 15, 16, and 17, 1869, which would surpass anything which had been previously undertaken in the country. Instructions were given for organizing a chorus, the only requirement being that a singer must be able to read church music at sight. After a chorus had been formed a list of its officers and members must be sent to headquarters in Boston, when bound volumes of the music to be sung would be forwarded and could be retained until after the festival had taken place. Any member of such a chorus who found it convenient was invited to attend the rehearsals of the Boston chorus, held under the direction of Carl Zerrahn, who also undertook to rehearse any aggregation of outside choruses which desired his presence for that purpose.

The Fitchburg Choral Society had been organized for many years, so had only to send in its address in order to receive the music, much of which was already familiar, so that the rehearsals were soon proceeding with much enthusiasm.

Other circulars from the Boston headquarters of the association followed, giving minute details govern-

ing the dress and deportment and other necessary information for the guidance of the participants.

On page 704 of Mr. Gilmore's book, which has become rather rare after forty years have elapsed, is to be seen the following list of the officers and members of the Fitchburg Choral Society :

Moses G. Lyon, President; B. Frank Wallis, Secretary; A. R. Smith, Librarian; A. S. Belding, Pianist.

Sopranos — Mrs. E. A. Arnold, Mrs. Nellie H. Corey, Mrs. Kate A. Fairbanks, Mrs. E. A. Gibbs, Mrs. E. L. Miller, Mrs. W. A. Macurda, Mrs. John Saxton, Mrs. O. F. Woodbury, Miss Mary L. Adams, Miss S. A. Brick, Miss Mary F. Dickinson, Miss Lottie E. Freeland, Miss Nellie Hawkins, Miss Clara D. Hosmer, Miss Mary E. Lyon, Miss Helen J. Lesure, Miss Emma F. Pratt, Miss M. A. Valentine.

Altos — Mrs. E. J. Crossman, Mrs. M. E. Durant, Mrs. M. Lizzie Eddy, Mrs. L. B. Fisher, Mrs. Helen Wallace, Miss Hattie P. Adams, Miss Esther M. Putnam, Miss Abby T. Sampson, Miss Hortense Tolman, Miss Julia E. Thompson, Miss Anna M. Wallace, Miss Maria Woodbury, Miss Emma Wyman.

Tenors — Thomas Almond, Irving Arnold, William S. Boutelle, D. S. Brick, Will S. Clark, Osgood Colleston, D. A. Corey, Samuel E. Crocker, Jabez Fisher, Moses G. Lyon, William A. Macurda, Joel Page, Frank P. Putnam, John Upton, David Wallis, B. Frank Wallis.

Basses — G. S. Arnold, George Beesley, Ruel B. Clark, Edward P. Coleman, E. J. Crossman, C. B. Dennis, James Hamilton, Moses Hoyt, B. Frank Lewis, Stephen Lowe, Alfred Miller, J. Q. Peabody, James P. Putnam, A. R. Smith, E. G. Spaulding, S. A. Wheeler, Jr., Andrew Whitney, H. W. Whitney, Allen A. Wood, A. J. Woodbury.

This chorus of seventy-one was one to be proud of. Over forty years have passed since this jubilant company of singers set out for Boston to take their part in the National Peace Jubilee. Many of them have passed over the great divide and are no more with us. Those remaining are well along in years, but the memory of those days lingers with them as the grandest musical experience of their lives.

The recapitulation of the programs of the music performed at the first Peace Jubilee in 1869 may be of interest:

VOCAL

Choral. "God is a Castle and a Defense,"	Luther
Gloria. From the "Twelfth Mass,"	Mozart
Solo. "Ave Maria,"	Gounod
Solo and Chorus. "Inflammatus," from "Stabat Mater,"	Rossini
Chorus. "Glory be to God," from "Messiah,"	Handel
Chorus. "And the Glory of the Lord Shall be Revealed," from "Messiah,"	Handel
Chorus. "He is Watching Over Israel," from "Elijah,"	Mendelssohn
Air. "Let the Bright Seraphim,"	Handel
Solo and Chorus. "The Marvellous Work," from "Creation,"	Haydn
Chorus and Trio. "The Heavens are Telling," from "Creation,"	Haydn
Choral. "Judgment Hymn,"	Luther
Choral. "To God on High," from "St. Paul,"	Mendelssohn
Chorus. "Achieved is the Glorious Work," from "Creation,"	Haydn

- Chorus. "Thanks be to God," from "Elijah,"
Mendelssohn
- Chorus. "Sleepers, Awake, a Voice is Call-
ing," from "St. Paul," Mendelssohn
- Prayer. From "Moses in Egypt," Rossini
- Hallelujah Chorus. From "Messiah," Handel
- Aria. "Hear ye, Israel," from "Messiah," Handel
- Duo, from "Stabat Mater," "Quis eat homo?" Rossini
- Choral. "Old Hundredth Psalm,"
- Recitative and Aria. "Non piu fiori," from
"Clemenza di Tito," Mozart
- Aria. "Il segreto peresse filici," from "Lucretia
Borgia," Donizetti
- Aria. "Robert, toi que j'aime," Meyerbeer
- Chorus. "The Harp that once through Tara's
Halls," Moore
- Chorus. "Now the Twilight Softly Stealing,"
Mercadante
- Solo and Chorus. "So Merrily Over the Ocean."
Brinley Richards
- Three-part Song. "Wake Gentle Zephyr," Rossini
- Scene from "Il Trovatore." "Anvil Chorus," Verdi
- Three-part Song. "Brothers of Our Native Land," Abt
- Russian National Hymn. Lvoff
- Duet and Chorus. "See the Conquering Hero
Comes," Handel
- Overture Triumphal. With Chorus on "Hail
Columbia," Converse
- Festival Chorus. Based on Luther's Choral
"Eine Feste Burg," Nicolai
- Hymn of Peace. Written by Oliver Wendell
Holmes, Keller
- National Song. "The Star Spangled Banner," Key
- National Song. "My Country 'Tis of Thee,"
S. F. Smith, D. D.

INSTRUMENTAL

Overture. "Tannhauser,"	Wagner
Coronation March. From "The Prophet,"	Meyerbeer
Symphony in C Major,	Schubert
Overture. "Fra Diavolo,"	Auber
Grand March. "Peace Festival," (first time)	Janotta
March Militaire. "Prince Frederick,"	Bilse
Solo for Cornet. Cavatina from "Il Bravo,"	Mercadante
Overture. "Stradella,"	Flotow
Overture. "Jubal,"	C. Von Weber
Symphony No. 5, (in C Major),	Beethoven

In 1870, the Fitchburg Choral Society again took part in a similar performance, Dr. Jabez Fisher being the director that year.

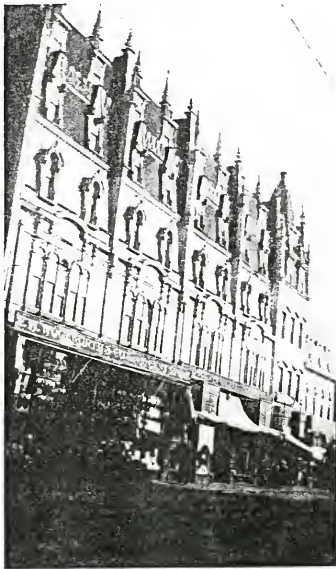
CHAPTER VII.

THE WHITNEY OPERA HOUSE

As might have been expected, Andrew Whitney's musical and real estate interests combined and culminated in the fine Whitney Opera House, which was opened to the public on October 20, 1880, and was the first well equipped theater Fitchburg ever had. The land where it stands is a part of that bought of the Marshall heirs. The widow and Judge T. K. Ware lived in a large mansion which stood at the corner of Main and Prichard streets, at the time of the purchase on February 1, 1869. This Marshall house was moved back to Elm street which had not been extended through to Prichard street at the time, but not without a difference of opinion occurring between the owner and the selectmen of Fitchburg, who thought it ought to be moved sixty feet farther west than it was, but Mr. Whitney held to his opinion that it would be better for him to have it located so that the west part of the house would be on a line with his own property.

Mr. Whitney plans his own buildings, and as the results show, is fully competent to do so. After more than thirty years, the Whitney Opera House is an ornament to its locality. Its exterior remains the same and is unrivalled in all Fitchburg for its light and

graceful white marble front, which adequately expresses the purpose to which it is dedicated, and makes it appear a veritable temple of the muses. Its owner-



THE WHITNEY OPERA HOUSE

architect's musical proclivities are indicated by the line of thirty-two harps, which adorn the cornice. Seen from across the river, as one approaches Fitchburg, it is not difficult to select it as a building of unusual artistic

merit. The pointed style of its pinnacles break the sky line in a pleasing manner, and the foreign air of its steep, dull red roof brings out their contour for two stories below, whilst the finger of time has done much to give character to the light gray facade. On nearer view, the stores below necessarily break the harmony, but not more so than any such establishments would. Like most of the Main street blocks, on that side of the way, it stands on solid rock foundations. When excavating for the cellar, it was carried down a foot too deep and had to be re-filled, on account of that amount of standing water. This oversight was probably due to the fact that the digging was done in a remarkably dry season. While the Opera House was in the process of building, there was a bill board in front of it which was covered with gay posters advertising P. T. Barnum's "Greatest Show on Earth," which came to Fitchburg about that time.

When first built, the block was designed to have four stores on the street floor, a plan which has been modified repeatedly to suit the requirements of a generation of tenants. The entrance to the Opera House was at 208 Main street, and it has disappeared to give more room to the Woolworth store. The entrance at 218 Main street is really an exit, as the main entrance is now on Prichard street. The stores on either side of the entrance were occupied before the rear of the block was finished, and Mr. Whitney was making his way through the back part one evening when he plunged full length over a timber, carelessly

left in the path, and broke his little finger so that it hung limp from the joint, although the bone was not fractured. He was obliged to call on three doctors in that condition, before he found one at home. Dr. Pillsbury, on Prichard street, set the finger, which was a little stiff after that.

There was a delay of three months because the



THE OPERA HOUSE CORNER

workmen were afraid to undertake to set the large lights of plate glass provided for the store windows. These were furnished by Hawley Brothers, who were succeeded by the Beckwith Lumber Company, and they also furnished the sash.

Finally Mr. Whitney, who watched the smallest details of the construction, suggested that a platform be built, about the size of the glass, on which it could be

laid and the whole be raised into place together, which was successfully accomplished. This plate glass was insured by the tenants at the rate of one hundred dollars a year, which came so high that it was not done after the first year.

Mr. Whitney managed his Opera House for the first three years, and those who attended the entertainments there were always anxious to see him, as he moved about like a solicitous host, whose object was the comfort of his guests. He was always the last to leave the theater at night and frequently would be detained so long that he would not reach his Pearl street home until after midnight. As it was known he carried considerable money with him, he consulted a policeman about the best means to defend himself in case of an attack, and was advised to carry a revolver. He did so reluctantly, because it is difficult to judge when it is right to shoot, especially at night. He never had occasion to draw it, however, although sometimes there seemed to be suspicious characters about. It would have been a daring outlaw indeed who would have attacked Andrew Whitney in those days, for he was a large, powerful man, who would have been well prepared to ward off any ordinary assailant.

His other responsibilities became so insistent that he was obliged to secure a manager for the Opera House, and F. C. Currier followed him for the next three years. John W. Ogden took charge for four years; Oldfield & Spinney were the managers for several years, and others followed for shorter periods

until it was changed into a vaudeville house in 1904. At one time the Whitney Opera House was closed for a number of years, on account of the laws governing the exits having been changed so that there was some difficulty in complying with the new requirements. A few years ago Mr. Whitney succeeded in finding a way to construct the necessary exits, which he proceeded to do by building a brick wall on the west side, the entire length of the Opera House Block, forming a passage which furnished an exit on Main street and, at the same time, down by the back way into a driveway leading into Prichard street. The exit from the balcony was situated over the one from the auditorium and they were separate to the ground. Amongst the many changes made from time to time was that from gas light to electricity, which added to the attractiveness of both the stage and the auditorium. All of these arrangements were satisfactory to the state inspectors, who made annual visits for the purpose of renewing the permits of the theaters which are conducted in a manner to win their approval.

Besides the regular theatrical performances, which have ranged from Shakspeare's plays to light opera and the lightest comedy, there have been lectures and concerts by first-class companies, and local meetings of the Young Men's Christian Association, of which George A. Whitney is a member.

On the third and fourth floors of the Whitney Opera House Block is situated Music Hall, which has a seating capacity of six hundred. It was used for

many years for concerts and balls, as well as for public gatherings of other kinds. One of the last of these was a ball given by the Finns, at which they danced their national dances, which attracted much attention from those who were interested in folk dances. It seemed strange to see the men dancing with their hats on, but the police did not interfere. Music Hall is not used at present because its exits were interfered with when the Opera House was remodeled.

OPERA HOUSE PROGRAMS.

To show the average class of attractions, the season of 1890-1891 has been taken at random.

The first performance was on Aug. 19, 1890, by the Gormans.

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|----------|-------|---|
| Aug. 20, | 1890. | Pat Rooney in Pat's New Wardrobe. |
| 25, | | A Perilous Voyage, by Harry Meredith. |
| 29, | | James T. Powers in A Straight Tip. |
| Sept. 4, | | Hardie and Von Leer in On the Frontier. |
| 5, | | Evangeline, C. H. Rice, Manager. |
| 15, | | Frank Jones in Our Country Cousin. |
| 18, | | J. J. Sullivan in Black Thorn. |
| 20, | | Two Old Cronies, Frank W. Willis, Star. |
| 23, | | Casey's Troubles, Alfred Kelcy, Star. |
| 24, | | M. A. Scanlon in Niel Agrah. |
| 27, | | Lotta in Musette. |
| 29, | | George C. Staley in A Royal Pass. |
| Oct. 1, | | Uncle Tom's Cabin. |
| 3, | | George Thatcher's Minstrels. |

- Oct. 4, Shook & Collier, Mgrs., The Blue and Gray.
6, A. H. Woodhull in Uncle Hiram.
10, Bishop's Comedians in Mugg's Landing.
11, Bishop's Comedians in Mugg's Landing.
15, Musical Comedy, Our German Ward.
17, A Social Session, D. J. Sprague, Mgr.
18, Charles Erin Verner in Shamus O'Brien.
20, Henshaw and Ten Broeck in Nabobs.
23, W. H. Powers' Company in Ivy Leaf.
27, Prof. Bristol's Equestrian Curriculum.
29, Prof. Bristol's Equestrian Curriculum.
30, John L. Sullivan in Honest Hearts and Willing Hands.
- Nov. 5, Frederick Bryton in Jim.
7, A Soiree in French, by Fitchburg Amateurs.
10, Miss Floy Crowell in Storm Beaten.
11, Miss Floy Crowell in Molly Bawn.
12, Miss Floy Crowell in Luck of Roaring Camp.
13, Miss Floy Crowell in Little Barefoot.
14, Miss Floy Crowell (program missing).
15, Miss Floy Crowell in Neck and Neck.
17, Maurice Barrymore in Reckless Temple.
20, One of the Bravest, Chas. McCarthy, Star.
21, James B. Mackie in Grimes' Cellar Door.
28, Lydia Thompson in The Dazzler.
An undated concert by the MacLennan Royal Edinburgh Concert Company.

- Dec. 9, The Midnight Alarm, James W. Harkins, Jr.
11, Ullie Akerstrom in Annette the Dancing Girl.
12, Zozo, the Magic Queen, Ella Bender, Star.
17, Tufts College Glee and Banjo Clubs.
25, F. H. S. Amateur Minstrels.
30, Maurice Barrymore in The Clemenceau Case.
- Jan. 2, 1891. Kellar, the Magician.
6, Richard Golden in Old Jed Prouty.
9, Boston Theater Company in Mankind.
10, Rose Hill's Folly Company.
13, A Bunch of Keys, Gus. Bothner, Mgr.
16, Effie Ellsler in Miss Manning.
23, Inshavogue, by J. S. Murphy and Lottie Winnett.
24, The Kindergarten, a Satire by R. G. Morris.
26, Rip Van Winkle, J. W. Carner, Star.
29, Gus Hill's World of Novelties.
31, Henry E. Dixey in Seven Ages.
- Feb. 5, Carroll Johnson in The Fairies' Well.
11, The Great Metropolis, a Story of New York.
12, The Great Metropolis, a Story of New York.
16, Lester & Allen's Vaudeville Stars.
20, Sol Smith Russell in A Poor Relation.

- Feb. 21, Atkinson & Cook's Minstrels.
26, Paul Kauvar, by Steele Mackye, Henry
Aveling, Star.
27, A Fair Rebel, Edward R. Mawson, Star.
- Mar. 10, W. S. Cleveland's Minstrels.
17, The Drunkard, by St. Bernard's Society.
19, Yon Yonsen, Gus Heege, Star.
23, The Gypsy Baron, Consied's Comic
Opera Co.
27, Lilly Clay's Gaiety Co.
30, Nellie McHenry in Chain Lightning.
- April 1, Jim the Penman, A. M. Palmer's Co.
2, Babie, H. L. Chase, Star.
3, Primrose & West's Minstrels.
6, The Hustler.
10, Casper, the Yodler, Charles T. Ellis.
13, The Wife.
15, The Fat Man's Club, J. C. Stewart.
18, Hands Across the Sea.
22, Erminie, Pauline Hall, Star.
28, Frank Daniels in Little Puck.
29, The Nabobs, Henshaw and Ten Broeck,
Stars.
- May 1, Ship Ahoy, Edward M. Favor, Star.
8, Josephine.
11, McGibney Family.
14, William H. Sloan in Black Thorn.
27, Gorman's Minstrels.
29, Lizzie Daly in Latest Fad.
30, Concert of War Songs.

The theater was then closed for the season and did not open until Sept. 1, 1891.

While the programs are mislaid which show the attraction when the Whitney Opera House was opened, on Oct. 20, 1880, it is believed to have been "The Mascot," and one of the early concerts was by Theodore Thomas Orchestra.

When the vaudeville house was opened two years ago Andrew Whitney was able to hear much of the music through the telephone, there having been made a special provision for that purpose. Henry Barnabee and Tom Karl were both present, and Mr. Whitney afterwards said that he could hear every word that Mr. Barnabee sang as well as though he had been present.

CHAPTER VIII.

FITCHBURG REAL ESTATE

Since 1847, when Andrew Whitney returned from Springfield to make his home in Fitchburg, he has been an increasingly important factor in the welfare of the city. He may be said to have grown up with it, in whose progress he has always taken the liveliest interest. His first investment of capital was made in company with his father, Jonas P. Whitney, and his brother Jonas, in what was called Whitney's Block, a three story brick structure, next to the present City Hall, and which became his own when the property was divided. With his usual desire for improvement, Mr. Whitney applied for a permit to add two stories to this block, and to carry it out to the street line, which was granted. When he was excavating for the addition, it was reported that George Fay said that Andrew Whitney had been spoiling the "Old City" and now he was coming up to spoil the looks of the upper part. However that was, it is sure that when Mr. Fay and some others saw Mr. Whitney was bringing his block out to the street line they went to the City Solicitor to see if there was any way to put a stop to it, and they studied on the question until they found one.

At the time the permit was granted, the city ordi-

nances called for only eight inch brick walls in such a building as this was to be. The walls were already laid twelve inches thick, which exceeded the existing



THE WHITNEY BUILDING

requirements by four inches, and to this Mr. Whitney, of his own accord, added four inches more, on account of the additional height to which it was to be carried, thinking that it would be better to have even thicker

walls than the law required. Whilst he was constructing this sixteen inch wall, which involved numerous alterations in the form of the building, the city's building code was changed so as to call for twenty inch brick walls for the first and second stories; sixteen inch walls for the third and fourth stories and twelve inch walls for the fifth and sixth stories. As his block was the only one of those dimensions being remodelled at the time, Mr. Whitney was excusable for suspecting that the code was altered to interfere with his operations.

When he had the staging erected on the side of the block next to the City Hall, in order to proceed according to his permit, the Mayor personally forbade his going on with the work, saying that he would prosecute him for every brick put up, or for any change whatsoever which was made in the building. As it was planned to have the wall on that side built to match the one already completed, the work came to a standstill and the original wall remains as it was in 1853. Since then, when approached by those who would like to see the block finished, Mr. Whitney says that he is willing to let it stand as it is, a monument to the unreasonable opposition of a few politicians.

Fortunately, the front was practically completed according to the permit, but the interior had not been put into shape to rent and the upper floors have not been occupied by tenants for years.

Religious services, conducted by Deacon Eddy, an evangelist from near Boston, have been held in a large room there.

The first Reform Club in Fitchburg was organized in the store next to the City Hall, a good many years ago by Dr. Reynolds. This club has been reorganized and now meets in Belding's Block, further down Main street.

At the time when Whitney's Block was erected, the sidewalk was cut down, which made granite steps necessary, and it is interesting to note how Mr. Whitney made use of this circumstance later, when remodeling the block. It will be remembered that when Jonas P. Whitney and his sons were discussing the dimensions of their new block, they decided to have the stores on the ground floor only ten feet high, although Andrew Whitney advised making them twelve feet. When he came to remodel these stores he was able, by lowering the floors sixteen inches to the level of the sidewalk, to approximate his first plan.

In 1911, the tenant at 341 Main street has a fruit stand, 341½ is the staircase, and 343 is the Rollstone Lunch Room.

The music business yielded such an income that Mr. Whitney was obliged to seek an outlet for it, his account at the bank having passed the legal limit so far that the cashier had begun to joke him about the state of his finances. One day he was going down the street with his music roll under his arm, pondering the subject, when he noticed the small cottage standing on a desirable lot between Main and Crescent streets and it occurred to him that it would be a good investment

for him to make in case the owner wanted to sell it. As it happened, Flavel Leitch, whose property it was, called to him and asked him to come in. In the course of the conversation which followed, Mr. Whitney took occasion to enquire if the place was for sale, to which Mr. Leitch replied that it was and fixed the price at one thousand and four hundred dollars. Without any hesitation, or stopping to bargain for a lower price, Mr. Whitney told him that he would buy it. According to the usual custom when property changes hands, it was surveyed. In the absence of George Raymond, who was the City Engineer, Elisha Garfield, who had a hardware store on Main street but had formerly made a business of surveying, did the work. He reported that the lot had forty-nine feet fronting on Main street and was about ninety feet deep. The house, which was one of the very smallest in Fitchburg, was sold for three hundred dollars, to be removed. It was first taken to Prichard street, where the garage of Ford & Lyon now stands. Later it was removed to the site next to the Police Station, where it was owned by R. R. Conn, the jeweller.

In 1855 Mr. Whitney had the two story wooden block built at 180-190 Main street by Parkhurst & Allen, the same contractors who built the First Baptist Church. It was intended for a temporary structure, to be removed after ten years to a lot which had been secured for that purpose on Day street.

Mr. Whitney has done considerable blasting during his many years of building, but he had a problem

to work out in the foundations of his first block, which would have puzzled many an older head. When the workmen began to drill in the ledge at 190 the hole would fill with water, so that in order to keep the powder dry it was necessary to make cartridges out of heavy cotton cloth, which was coated with shellac, and after the fuse was attached they were closed tightly by a cord bound around the top openings. Mr. Whitney made these cartridges himself, as he had seen them made when the ledge had been blasted under the same conditions for the foundations of the American House, only a few doors away. In later years there was a cement cellar constructed under this block, and a substantial brick front erected. It has become incorporated with the adjoining buildings owned by Mr. Whitney, and has been remodeled and renewed so many times, that little of the original material remains.

The alleys which ran between these blocks, and through which one could approach the rear from Main street, have been turned into stairways, and add not a little to their appearance.

The one at 190½ Main street might easily be mistaken for a narrow church, because of the sign over the entrance bearing the inscription, "Emmanuel Church," but, on investigation, it is found that the meetings are held in a hall on the third and fourth floors of the adjoining building, which has an additional entrance on the level with Crescent street.

Many years ago, Miss Packard and another lady had a private school in this hall, which they called

"Washington Hall." It has been enlarged since then and a fine Hook & Hastings organ installed for the use of the railroad men, who hold meetings there.



THE EMMANUEL CHURCH

They had been meeting in the dining room of the Balmoral Hotel, which was not large enough. This organ was offered to the Fitchburg Historical Society when they built in 1911, but was too large to be placed there.

Mr. Whitney's down town offices are at 190½, on the second floor, and are kept just as he had them during his last years there. These rooms were specially fitted up to live in, and Mr. Whitney and his family spent one winter there about 1875.

188-190 Main street was bought of Otis T. Ruggles, Superintendent of Railroads, about the time of President Lincoln's assassination. 192-194 was bought of Ira Holt about the close of the Civil War.

All of these blocks have had the ledges at the back blasted out to the depth of ten feet since they were erected. The rock there is a conglomeration of brittle mica-schist and the hardest smoky quartz, which would be difficult to manage under the most favorable circumstances. When it is desired to remove it, it is wedged apart as much as possible and the remainder blasted. This appears to be a hazardous proceeding to one unaccustomed to seeing a blast put under an occupied building, but it is accomplished without danger by those having experience. Mr. Whitney used to cover the blast well with green boughs like *arbor vitæ* before touching it off, so that the rock would not fly too much.

Everybody has heard of Buttrick's paper patterns. Ebenezer Buttrick started the business in a store in this block. He came from Sterling, Mass., and remained in Fitchburg from 1861 to 1865 making shirt patterns, and before many years his business in New York increased so that he had one of the largest fashion establishments in the world.

The first fire which Mr. Whitney had in any of his

buildings was in the daguerotype gallery at 188 Main street. This was known as the Washington building. A hod of hot coals had been left standing in the middle of the floor, and as Fitchburg then depended on hand engines, it burned not only the floor but up through the partition and the roof. It was insured in the Worcester Mutual, which paid about six hundred dollars for repairs.

In 1911 the stores were occupied by the following firms:

180. Harrison Brothers, butter and cheese.

182. Great Atlantic & Pacific Tea Company, tea, coffee and groceries.

184. Bootblack parlor.

186. Stairway.

188. Sam Godin, clothing store. He has hired of Mr. Whitney for sixteen years.

190. Undergoing repairs.

190½. Stairway.

192. Being remodeled.

194. F. S. Hall, jeweller.

At the corner of Main and Prichard streets, H. A. Estabrook, druggist. Dr. Lyons' office used to be in the rear. He died a few years ago.

Crossing Prichard street, which is about seventy-five feet wide at the point where it joins Main street, we find the rather ornate two-story block which was erected on the corner by H. A. Hatch in 1870. When he leased the land of Mr. Whitney he said that he did not intend

to remain there over ten years, but he stayed thirty-five years.

He caused Mr. Whitney no little delay when he came to build between the Hatch building and the Whitney Opera House, for it was found that he had placed his brick wall six inches over the line designated in the lease. Mr. Whitney gave him notice to move his



ESTABROOK'S CORNER

building that much, for he was under contract to build a new store and it was specified that it must be done on the first day of December, 1870, or there would be a forfeit of five hundred dollars to be paid. This block must be seventeen feet wide and two stories high. The selectmen, as usual, took a hand, and undertook to require Mr. Whitney to put a brick wall against the one

already built by Mr. Hatch. It was when investigating the cause of the lack of room which they expected to find there, that it was discovered that Mr. Hatch had built over the line. When the selectmen saw that the side of the Hatch building had already been tinned, they said that the work could go on. When leased, Mr. Hatch was to sheath that side of the wall, which probably had some influence on the final decision. The front columns were raised on the last day of November. The interior had been painted on Thanksgiving Day, and so the building was ready for occupancy on the date required. John Choate located his drug store there. He had peculiar ideas of humor, as is shown by the fact that he once paid his rent with a cigar box full of small change, which required a good deal of time to count, as there was over sixty dollars' worth.

This building is now carried up to the same height as the Whitney Opera House and has a similar front. The store is one of those occupied by the Goodnow Clothing Company, who occupied in 1911 numbers 210-212 Main street; 214-216 contain F. W. Woolworth's five and ten cent store; 218 is an exit from the Whitney Opera House.

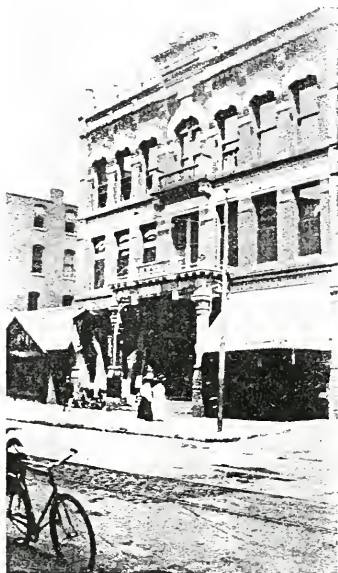
Numbers 220 and 222 are in the Monitor Block, which was built to accommodate D. A. Corey, who was so pleased at the front elevation which Mr. Whitney drew off-hand that he remarked that Mr. Whitney had missed his calling and should have been an architect. Mr. Whitney was forty-four years old at the time, and was pleased to notice that the Monitor Block was just

forty-four feet wide. There was a fire in this block which seemed to have started in the partition next to the Opera House, and ate its way up into the attic. The amount of loss was left to three men, who decided that eight hundred dollars would make it good, but Mr. Whitney had to pay out more before he was satisfied. Some time afterward a closet in this block was found to be on fire. The damage was slight, but it was appraised and something awarded.

In the rear of the Monitor Block was a livery stable which was owned by Mr. Whitney, in which there was a bad fire, by which ten horses lost their lives. It was reported that it caught fire from a lantern being taken into a hay loft. The insurance company did fairly well and there was enough left of the barn to remodel, so that it was afterwards occupied by a furniture firm.

In the course of many years Mr. Whitney kept adding to his Main street property, preferring for many reasons to have it close together. He came to own all on that side of Main street from 180 to the Crocker Block, and through to Crescent and Elm streets. In 1911 he electrified his fellow citizens by purchasing the Crocker Building itself, which is situated on one of the most desirable business sites in the city. The substantial brick block is near the front of this lot. It was built many years ago by Alvah Crocker for the Safety Fund Bank, which he was proud to speak of as "my bank." His constant reiteration of these words brought him into amusing prominence, it is said, when he was in Congress at Washington, D. C., after the Civil War.

Some of the other members became inquisitive and secured a picture of "my bank," which they circulated. It showed an unpretentious wooden building, then stand-



THE CROCKER BLOCK

ing not far from where the Flatiron Building now is. Soon the joke about "my bank" reached the same proportions as did previously the famous question "Where is Fitchburg?" which was asked of Mr.

Crocker when he was a member of the Massachusetts Legislature. He worked in season and out of season in the interests of the Fitchburg Railroad, of which he was the president, and was endeavoring to promote its extension when a facetious member asked in mock innocence, "Where is Fitchburg?" which raised a laugh at Mr. Crocker's expense. Mr. Crocker made good in both instances, for Hoosac tunnel was bored and "my bank" was handsomely provided for, until the time when it moved to its elegant quarters in the new Safety Fund Bank Building on the opposite side of the street, after which the United States Post Office occupied the first floor until it was removed to the new building on Elm street.

When Mr. Whitney first knew about the place there was a dwelling house with a barn back of it, which was used for business purposes, and was a livery stable about twenty-five years ago, so that he was not surprised to hear that his workmen had found traces of horse stalls when digging the new foundations. This stable was demolished about ten years ago. Since then the land has been unoccupied. At the time of Mr. Whitney's purchase, the Crocker Building was assessed for fourteen thousand dollars and the land for thirty thousand dollars. The new owner applied at once for a permit to allow him to build a fence and temporary runway in front of the block and across the twelve foot driveway, to use whilst the block was being remodeled. The newspapers announced that the finest business structure in the city

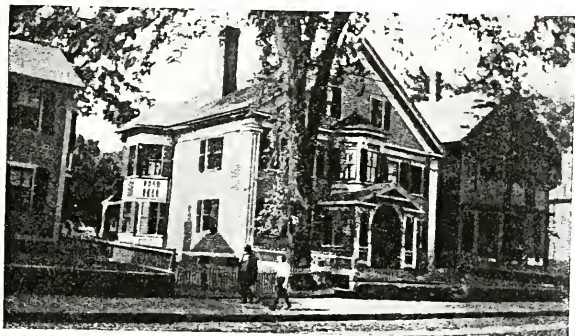
was to be erected and was to cover the entire lot, from Main to Elm streets. As the land has sixty-seven feet front and is two hundred feet deep to where it faces the Police Station, in the rear, there is ample room for Mr. Whitney to express his latest ideas in architecture. The two stores have been brought out to the line and a sixteen foot vestibule constructed between them, above which is an observatory for general use. In the rear Mr. Whitney is considering the idea of building another play house, to extend back of the next two lots, and have a seating capacity of two thousand five hundred.

Fitchburg real estate owners do not need to be told what Punch brook is, for it pursues its odorous and odious way beneath some of the finest buildings on Main street. Mr. Whitney disposes of one hundred and fifty feet, which he has the care of, in an effective manner, which might be adopted by others to advantage. His way is to wall it in with cement on both sides and then close it over. Punch brook passes under the back lot at Crocker's Block and goes about one hundred feet towards Main street, then passes under where Jaseph's market was. This disgusting tributary of the Nashua river presents a periodical problem for each city government, and no doubt its course will be diverted so that it will reach the river more directly than it does at present.

Between the Monitor Block, occupied by the Fitchburg Dry Goods store, and the Crocker Building there are three numbers, 224, 226 and 228, all of which are

doomed to destruction in the near future, to make way for a modern building. Already the shop keepers have vacated.

The two houses opposite were acquired by the Whitneys in 1911. The one formerly occupied by C. P. Dickinson, at 273 Main street, is in the process of being remodeled and added to. The plans call for



THE C. P. DICKINSON HOUSE

two large stores extending to the line of the sidewalk. Consistent with his plan for widening Main street, Mr. Whitney is having the foundations at the Dickinson lot put in fourteen feet back from the street line, which is the difference in the width of the street at the City Hall and at Putnam street. The front windows of the stores will extend to the present line one story high, as temporary structures, which would not stand in the

way when Main street is widened. The widening and grading of Main street has been a pet project of Mr. Whitney during all of the many years he has been building there, and he would be glad to remodel every block on that side of the street which belongs to him, if it was ever done.

The subject was under serious consideration in 1869, when Mr. Whitney suggested to George E. Towne, then the chairman of the selectmen, that a true grade should be established on Main street from Prichard street to the City Hall. He was questioned concerning the disposal of the surface water in that case, to which Mr. Whitney replied that it requires very little pitch for the water to run into the catch basins, and cited the instance of the Connecticut river, which he remembered being told while in Springfield, had a pitch of only eighteen inches in twenty miles. Mr. Whitney was so sanguine about securing the change in grade that when he built the Whitney Opera House he placed the curbstone on the street line as high as possible and be able to get on to the land from the street. This attracted the attention of the selectmen, who wanted to know why it was so high. In consequence of this high curbing, the sidewalk had to be elevated at the back, so as to have the steps of equal height, and, even then, half of the store floor was four inches higher than the remainder. In remodeling it in 1911 that part of the sidewalk which was lower had to be raised so as to be level, in order to make the two

stores into one and have a level floor with the steps of equal height from the sidewalk.

If Mr. Whitney's idea of raising Main street was carried out there would be dryer and better cellars under the stores and the expense of introducing sewers would be reduced to a minimum, for there would not be so much blasting required, and that is costly.

After more than forty years of constant changes made in the blocks at the corner of Prichard street their limits would be difficult to define. The Whitney Opera House exits extend through them in all directions, and even the Balmoral Hotel, in the rear, has connecting doors. For ten or twelve years this hotel of forty-eight rooms was run successfully by Demers & Irish, and would probably be running under their management today only for the reason that it was thought best to grant only two hotel licenses for a place the size of Fitchburg. In 1911 the house was renovated and opened as a lodging house, called "The Prescott."

A good many years ago Elm street, which starts from Rindge road, was laid out to pass the Court House and continued to within one hundred and fifty feet of Prichard street, where it stopped. When they undertook to extend it through to Prichard street, later, interesting things began to happen. Alonzo Davis was Mayor when the City Government received the petition for the proposed extension. Alderman James

Chapman advocated that the city pay one thousand dollars and ask Andrew Whitney to pay the remainder. This was more than he thought he could afford to do, as he was carrying a mortgage of four thousand dollars on the property at the corner, with the Worcester North Savings Bank. When H. A. Blood was Mayor, Mr. Whitney offered to guarantee to extend the Balmoral Hotel and improve his property there so as to pay one hundred and fifty dollars more taxes annually. This would pay the interest on the whole cost of the proposed extension, but the proposition did not meet their approval.

When they finally decided to lay out the street, Mr. Whitney advised that the city take the whole plot of ground and sell what was left to him and to R. R. Conn, on the opposite corner, so that each of them would have the strip of ground on his own side of the street. If this had been done, it would have saved all parties several hundred dollars, but it appeared as though the Mayor was unduly influenced by the man owning the land through which Elm street was to be laid out.

When the street had been opened, there was a piece of land left on each side, as had been expected. That on Mr. Whitney's side measured fourteen and a half feet at Mr. Crocker's line, and tapered off to nothing where it adjoined Mr. Whitney's land. He took steps to secure it, and the deed was drawn up ready for his signature, on the payment of one thousand three hundred and fifty dollars, when S. S. Lawrence stepped

in and secured the land by the payment of fifty dollars more, it is said. Some of the neighbors told Mr. Lawrence that he could not frighten Mr. Whitney into making him an offer, which was true, for he did not try to buy of him. Mr. Philbrook, who had a store in the Monitor Block at the time, asked him how much he would take, and was told that he would sell for two thousand and two hundred dollars. He then erected a three story brick block on the tract. It covered the whole distance between Mr. Whitney's and Mr. Crocker's land. There was a saloon in the widest end and Mr. Whitney had given up all idea of ever owning it. Later the Lawrence heirs sold it to him and he took down the narrowest part, which measured six feet and two inches outside. The thickness of the two brick walls left about four feet inside, which was too small to be of much value in that situation. Mr. Whitney took it away because it came in front of the big Marshall house. Its entire length was one hundred and sixty-two feet. Mr. Whitney was surprised when the Building Inspector spoke of it as the "Spite Building," for he had never heard it called by that name.

About 1869 Mr. Whitney bought the lot with about ninety feet front, opposite Prichard street, on Main street, and bargained for the old Academy Building, which was to be sold to be removed, with the intention of placing it on this lot. Dr. Palmer had been undecided whether or not to purchase this building, but when he heard that Mr. Whitney had secured it he quickly made up his mind that he wanted it. He

called on Mr. Whitney and gave him one hundred dollars for his bargain, paying with a United States government bond of that denomination.

Mr. Whitney then began to lease the land to whoever would build their own stores. Each lease had the proviso attached that any building erected there could be moved back if Main street was widened, without his being liable for damages. Mr. Holmes built a one-story fish market; Mr. Atkinson, the painter, built a shop, and Rev. Mr. Clives built a small grocery store, where he also sold wall paper. Finally, Andrew Whitney himself built the store which is occupied in 1911 by Mr. Rublee, the optician, and moved his music store there from Whitney's Block. He continued in the business there until one day there appeared a man by the name of John Particular Loring who was anxious to hire the store he occupied. He was to pay eight hundred dollars a year, which was good rent for the location, and Mr. Whitney moved out, storing his musical merchandise. This wound up his music business, for he never resumed it. Mr. Loring's thread and notion store failed up and went into the sheriff's hands, but Mr. Whitney succeeded in obtaining six months' rent.

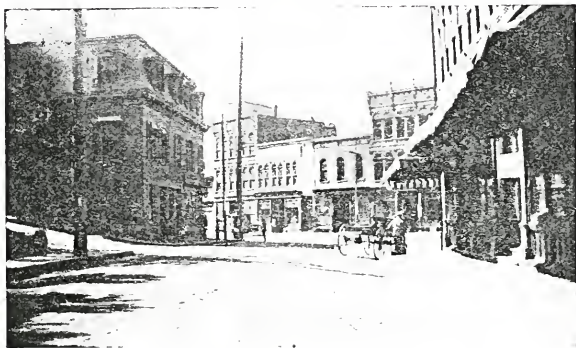
Mr. Whitney has had several kinds of business come into his possession for debt, and enjoyed mastering the details of an unaccustomed line of trade. He would set about managing it with the intention of doing better than others*of experience in the same line, and would often succeed. There was a fancy goods store in the Whitney Opera House Block which he ran

for a time, and was obliged to go to New York in settling up its affairs. One of the dealers in town thought that he had bought some thread very cheaply and sent the drummer to see Mr. Whitney, who was a new hand at buying, and he expected would pay a big price. The drummer stated that he had two hundred spools of thread to close out. Mr. Whitney offered him four dollars for the lot, which was accepted. Some time later the dealer asked him what he had paid, and Mr. Whitney told him to write down on paper what he had paid and he would do the same. This was done, and when they exchanged papers it turned out that the experienced merchant had paid considerably more—so the laugh was on him. Mr. Whitney ran this store until somebody wanted to hire it when he moved into a vacant store of his own under the Balmoral. Some one else came along and wanted that store, so he disposed of the stock.

In 1911 there are two three-story blocks with a small two-story building between them, on the lot opposite Prichard street, the first small buildings having been taken away. Mr. Whitney had planned to build more extensively here, but could not secure a permit such as he wanted, to construct the front of brick and build temporarily of wood in the rear, until he had matured his plans for the further development of that part of the building. This the city government would not agree to, so the buildings have stood unchanged for over thirty years. Since 1899 the property has been held by George A. Whitney and his sisters.

The stores were occupied in 1911 by the following firms: 187, The Douglas hair store; 189, Miss Trenholm, millinery; 191, Gould's drug store; 191½, staircase; 193, N. C. Rublee, optician; 195, millinery; 197, Ed. Pepin's barber shop.

In the third story of this block Miss Jennie Moriarty had her dressmaking establishment for nine years,



OPPOSITE PRICHARD STREET

having previously learned the trade of Rebecca Simpson. During that time her father and a brother lived there with her. There was a fire in her apartment, caused by a spark from a stove falling on some furniture. The loss was only about seventy dollars, but it was when calling to adjust it that Andrew Whitney became interested in the lady, who became his second wife.

There were two more fires in this block at different times. One of these appeared to be incendiary, and started under the counter of a clothing store, and the other was in the attic, its origin being a mystery. Both received the attention of the appraisers, who awarded something.

Away down in the "Old City," near Summer

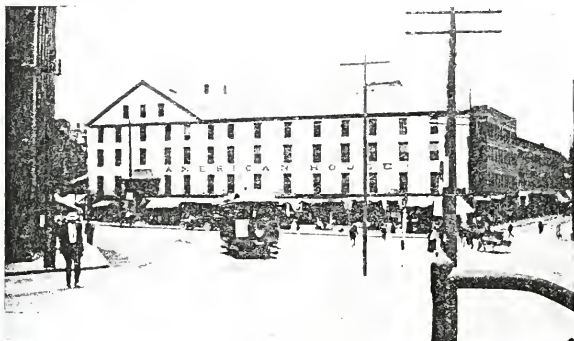


CORNER OF MAIN AND SUMMER STREETS

street, facing the square formed by Lunenburg street, Highland avenue and Myrtle avenue, are a number of small stores. Mr. Whitney bought the property of the Lennehan heirs, and there was at the time of its purchase two dwelling houses. These were subsequently remodeled and a one-story building put between them, the line of small stores being added in front. When the city widened the street eight feet on

that side Mr. Whitney only asked a dollar a front foot for the land they took, against double that amount asked farther up the street. The city still owes one thousand and two hundred dollars, together with the interest which has accrued on this transaction.

Next beyond the Cumings Theater Mr. Whitney acquired two dwelling houses, one of them built for



THE AMERICAN HOUSE

two families and the other is single. He remodeled them in a similar way by adding small stores to bring them out to the sidewalk.

In 1911 the Whitneys secured control of the Cumings Theater and ran a stock company there. The entire block, including the American House and a considerable distance up Day street, is controlled by the Whitneys.

A recent purchase by Mr. Whitney is the place at 80 Jerry street, which was bought on account of the sand bank back of the house, which was needed to furnish material for making cement, and for many other uses about his property. Before that Mr. Whitney had been paying a dollar and a quarter a load for sand delivered where he wanted it. The two Fitchburg men who furnished most of the sand, met and agreed to divide the trade, each taking the part in his section of the city, and to raise the price to one dollar and a half a load when delivered, so Mr. Whitney concluded that it would pay to own his own sand bank, and acted accordingly.

In the fifties the lot on the corner of Blossom and Green streets was bought by Mr. Whitney, who sold it later to Captain Miles. It was a steep hillside, and the street was ten feet higher than any of it before it was graded. The pastures of Fitchburg furnished an inexhaustible supply of cobble stones, and Abel Adams, who had a large farm a quarter of a mile farther up Blossom street, was willing to cart down as many as were wanted from his place at the nominal sum of six cents a load. In this way the seventy-five feet fronting on Blossom street was filled in to the distance of fifteen feet back to the cellar wall. Some say that this wall, which was built solely for the purpose of retaining the cobblestones in position, remained so long unbuilt upon that it was spoken of all over town as "Whitney's cellar hole." In order to further improve the lot Mr. Whitney set out a row of maple trees on

Blossom street nearly on a line with those already growing in front of the place owned by Mr. Garfield. Considerable disagreement followed because they were six feet out from the street line. The outcome was that John B. Sabin, one of the selectmen, ordered them taken up, which was done, and they were moved back and set out on Mr. Whitney's land, where they grew to be large trees. This occurred about 1855, and the last one of those trees was cut down in 1909. Mr. Whitney expressed a regret that he had not requested a copy of the order in writing, so as to be able to add it to his collection of similar papers.

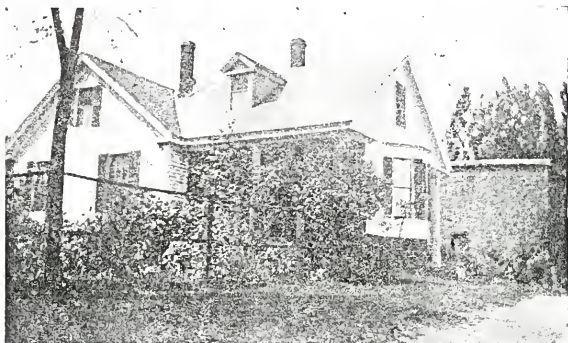
CHAPTER VIII.—PART 2

FITCHBURG REAL ESTATE

Long before his marriage Andrew Whitney bought twelve acres of land in the outskirts of Fitchburg, over towards Pearl Hill. At the time it was a rocky, uneven farm, with a pleasant house and barn on it. It was situated on Pearl street, at the end of several streets which led to Main street, and commanded a comprehensive view of the hills towards Leominster and as far as Mt. Wachusett, which rose beyond Rollstone. Wood's Hill, nearby on the northwest, sheltered the place from the severest winds on that side, while Pearl Hill rose in its varied beauty a mile to the northward. The rolling hills of Lunenburg were visible in that direction, and lent their charm to the scenery. A lovelier spot in which to locate one's home could hardly be found in all New England, and it was with regret that Mr. Whitney parted with it after having owned it for over thirty years, but the State authorities could have taken it by "the act of eminent domain," if he had refused to sell it to them.

In early times Thomas Dutton had lived there. His second wife was a daughter of John Fitch. When Mr. Whitney bought it it was known as the Mansur Place.

With his usual propensity for improvement Mr. Whitney set at work to grade the land so that it would slope both ways. There were enormous boulders to be blasted out, and it was so high in front of the house that one could hardly see the top of a carriage passing along in the street; moreover, the water from a live spring stood knee deep at times where the dormitory now is and



PEARL STREET HOUSE

required ten feet of filling after he had disposed of the water by putting in an underground drain, which he could do to advantage because the easterly side of the land sloped sufficiently to allow the water to run away.

He built a stone reservoir on the easterly side of the lot. Having taken off the loam, and saved it for top

dressing, he dug down until a firm foundation was reached, on which a wall was built which was ten feet high and twenty feet in diameter. Whilst the bed stones were being laid it took four men all of the time to dip water out fast enough for the masons to do the work. After the stone work was completed it was banked up on the outside with gravel from the knoll in front of the house, and the loam spread on again to make good land. A circle of weeping willows was planted around the reservoir. They thrived and were beautiful until they were destroyed to level off the land, after it had passed out of Mr. Whitney's control. It was afterwards estimated by Mr. White, a near neighbor, that over twenty thousand dollars had been spent in grading on the Normal School site, for which the State paid only fifteen thousand dollars. Land values have risen in that vicinity in the last twenty years, for Mr. White's property along North street was sold to the State in 1911 for twenty-five thousand dollars. He offered it to Mr. Whitney some years ago for six thousand, but he was not willing to pay more than five thousand, for it was a long, narrow strip on a rocky hillside.

There were some handsome trees on the Pearl street place, a fine spreading elm not far from the house, and two magnificent larches, which were cut when the dormitory was built. They stood far enough

apart for a street to pass between them, and Mr. Whitney hoped that Myrtle avenue would pass that way.

Previous to his purchase, J. W. Mansur, a lawyer, had lived there, and, after the house had been moved the first time, the Hudsons, whose youngest daughter Mr. Whitney married, lived there and he made his home with them until their marriage, when he set up housekeeping and continued to reside there as long as Mrs. Whitney lived and for several years afterwards, only spending one winter three years after their marriage in Mr. Whitney's block at 190 $\frac{1}{2}$ Main street.

While putting his own property into good shape Mr. Whitney was not unmindful of the needs of the surrounding streets.

He wanted to have Pearl street, which ran in front of it, widened and petitioned the city government for permission to have it done. Three times he repeated this petition, and was met by growing opposition each time, even from those it would benefit equally with himself. It was not until the State had begun negotiations to secure the site for the Normal school that he succeeded in accomplishing anything in regard to widening the street. It was then too late to be of much benefit to him, for he was going elsewhere to live. The first hearing had resulted in a complete rebuff. At the second the county commissioners had some stakes driven down all the way from Blossom street

to the Lunenburg line, widening the whole distance, but including the part which ran in front of Mr. Whitney's place on Pearl street. It was then the plan to have the county road fifty feet wide, instead of about thirty-five, as it was at that time. William O. Brown, one of the county commissioners, informed Mr. Whitney that the whole cost for widening would be only twenty-five hundred dollars, but that sum was deemed extravagant. Probably it would cost ten times that amount if it was undertaken at the present time. At the third and last hearing Mr. Whitney told them that he would not sell to the State unless his petition concerning the part in front of his property was granted. This ultimatum was effective and induced those in power to grant the petition, but other obstacles were to be encountered before the street was properly widened.

Before the actual work was begun Benjamin Snow, who objected to having land taken for the purpose from his Myrtle avenue property because he had the idea of claiming thirty feet more already belonging to Mr. Whitney, by purchase from Deacon Boutelle, undertook, on his own account, to check the work of widening by drawing large boulders and depositing them along what he considered to be the boundary of the old street.

The largest of the rocks which he placed on the brow of the hill at Myrtle avenue was on the corner of

Pearl street. He secured it from Deacon Boutelle's pasture, and dragged it there with six pairs of oxen, for it weighed many tons. No doubt he thought that he had effectively stopped operations at that place, but it proved to be otherwise, for after the petition was granted the rocks were blasted and carted away, so much labor wasted in endeavoring to impede the progress in what was fast becoming a handsome locality.

In the Fitchburg Sentinel of Nov. 19, 1887, is to be found a clear statement of the facts by Andrew Whitney himself, which is as follows:

"Mr. Editor:—As I have to answer many questions in regard to a certain tract of land that I have purchased for the purpose of widening and straightening Pearl street opposite my estate where I live, I think it is proper to state a few facts that your readers may see that there is one good side to this question, and not two, as was represented in your report of the doings of the police court November 14. When I say facts I mean facts recorded in the Registry of Deeds.

"In 1863 I bought the place where I live, sometimes called the Wheeler place, and sometimes the Mansur place, as Squire Mansur used to live there. About a year later I graded the front yard and shaped it to my liking for a dooryard and lawn, and set out some trees. While doing this I saw that the street could be greatly improved, and, as David Boutelle owned the land

opposite, I had no difficulty in arranging to straighten the street the whole breadth of my land, about four hundred feet.

"I bargained for the land then (but the deed was not recorded until May 14, 1878), and excavated the hill to a large boulder which now lies at the edge of the bank.

A few years after I bargained for the land Benjamin Snow purchased a part of the land on the opposite side of the street and fenced it off by placing posts and rails on top of the banking in the right place, the work being done by A. B. Peck, who was attending to Mr. Snow's business at that time, and will undoubtedly vouch for the same. I did not take the deed at the time I bargained for the land because it was proposed to petition for the laying out of the street, as it had never been regularly bounded, and take the land in that way. I acceded to that arrangement and got up a petition which was signed by Mr. Snow, General Wood and most of the people that lived on Pearl street at that time.

"The selectmen gave a hearing, but they were dilatory, and the matter went over to a second, and I think a third, board, when it was discovered that it was a county road; then I petitioned the county commissioners, and they gave a hearing, but there was no one who took interest enough in the matter to lift on the wheel but me, and I was too busy to do very much pumping, so this petition got to be too old to propagate.

"Under Mayor Davis' administration the street was laid out fifty feet wide, but some of the people on the

line thought it was going to take too much of their land and they got out a remonstrance, and that and the \$2,500 it would take to back it up killed it. They did not think that the street would be enhanced \$2,500 and that \$75,000 worth of buildings would be erected on it in a few years. Thus ends the several chapters about locating Pearl street, the old county road, in the heart of Fitchburg.

"In regard to my claim in the land, I would state that after waiting several years for a new board of aldermen and the county commissioners to locate and bound the street, patience ceased to be a virtue, and nine years ago last May I took from Mr. Boutelle a deed for the land I had been holding by verbal agreement. I think the deed is all right.

"The opposition parties object to the word 'about,' (the word which was referred to in police court,)— 'about' so many feet is, or has been, a common phrase in deeds, especially where land is of less value. I asked a lawyer to look in the dictionary and see the meaning of the word 'about.' He found 'about noon' for one idea and the 'fullest extent' for another.

"I purchased something like 4,000 feet of land that I have offered and tried to give to the town and to the city or county, and, up to the present time, it has not been accepted. Nearly a quarter of a century seems a long time to look forward, and it seems quite a while to look back, especially when you are spending time and money to give away anything. Patience

begins to cease to become a virtue. What is the matter? Does it want a little more perseverance or a little more backbone to lay out a street where there are one or two croakers? The county commissioners are ready to lay out the street just as the city wants it. We will wait and see what the present city government, whom I have invited to attend to the matter, will do this year. I should like to do some building myself, but I think I shall wait until the street is properly laid out and bounded. (Signed)

ANDREW WHITNEY."

When they came to lay the sidewalks Mr. Whitney was again on the alert, and with his usual perspicacity saw that they ought to be laid nineteen inches higher than they had been planned for. After some discussion they agreed to raise the walks, if he would raise the street to correspond, which he was glad to do, if by so doing he could gain his point.

An amusing incident which occurred in consequence of the raised grade was that the owner of the last house on Myrtle avenue who had two steps less to mount in order to reach his door after the work was completed refused to acknowledge that it was any improvement to his place, but contended that it was the reverse and claimed damages. Mr. Whitney appeared at the City Hall and succeeded in showing why this claim should be withdrawn, which was done.

When the four acres of the Pearl street estate was

sold to the State authorities, they insisted on extending Highland avenue through it in a perfectly straight line, as far as they had bought the land. Mr. Whitney wanted to have it run parallel with Cedar street, which is the next street towards Lunenburg street, and had excavated with that in view. His own arguments having failed to convince them, he sent his son, George A. Whitney, to labor with them. He went to Mr. Miller, the chairman of the committee in charge of the operations there, but they could come to no agreement, as it was thought to be "one of Andrew Whitney's schemes," and they were afraid of it. If it had been put through as he proposed Highland avenue would have joined North street extension near the ice pond instead of losing itself in a maze of cross streets as it does now.

In speaking of the transaction, Mr. Whitney said that it reminded him a little of the story of a man who went into a hotel with his dog and began to brag about the wonderful tricks which the animal could perform, winding up by asserting that he would not take twenty dollars for him. There were some college boys present who were on the lookout for some fun, and they doubted his word, so they raised the sum amongst them and offered it to him. He preserved his reputation for veracity by taking only nineteen dollars.

When the sale to the State was finally consummated, Mr. Whitney received summary notice to remove all the buildings belonging to him within twenty

days, which was no small undertaking, for he had enlarged his barn by building two additions, which made practically three barns to provide foundations for, besides the house, for which there was a cellar to be dug and walled up. It was accomplished and all of the buildings removed to the places where they remain until this day, on the easterly side of Highland avenue.

Mr. Whitney still owns a spring on the opposite side of North street, nearly at the top of Wood's Hill, which once furnished water for the Pearl street residence, the water running through a log conduit. With it is a right of way across Mr. White's land (now the state's) for water pipes and to drive to the spring. Many years ago it was protected by a wooden spring-house, but that has long since disappeared, having been demolished by the Italians who laid out and graded Wood's Hill, who used it for firewood. Now that the ownership of the surrounding land has changed, a cement spring-house is to be erected for its better care.

On the other side of Pearl street, which it just touches, is a wedge-shaped piece of land abutting on both North and Clinton streets. Some of it lies on the easterly side of Clinton street. It was mostly purchased of Benjamin Snow, who lived on the north side of Green street, at the head of Snow street. Clinton street runs nearly parallel with Myrtle avenue, but, instead of keeping beside it, drops down the hill into Green street. At one time Mr. Whitney endeavored to have the location of this street changed so that he could de-

velop ten building lots, which would have easily rented to the workmen in the ball-bearing shop near by. Two hearings were held, but when Mr. Whitney saw the Mayor wink at the man who opposed it because he objected to having the knoll near his house cut down, he concluded that the day was lost, notwithstanding the fact that the chairman of the committee to which it was referred told him if he would pay the City Engineer to survey it they would consider the proposition. He reflected that the City Engineer was already paid a salary to survey the city streets and it did not seem sensible to pay twice for the same work. There are two houses on the land between North and Clinton streets, which were unoccupied in 1911. The one facing Clinton street is a small, white cottage, and that on North street is a double house. The latter was subjected to a raid from a gang of large boys, who broke windows and otherwise damaged the building. They were arrested and fined in Police Court, since when they have kept away. Meantime the land is increasing in value as the city grows.

The property at 304 Blossom street was bought in 1887, and Mr. Whitney had at that time no expectation of ever living there. In fact, he urged the state to buy it instead of the Pearl street place. It was purchased of Mrs. Hawes, who had married a minister by the name of Woods. She took the ten thousand dollars which was paid her to endow the Hawes Fund, in memory of her first husband. There are seven and one-half acres in this plot, in the form of a beautifully

situated amphitheater facing the south and east. The view of the city surpasses that from Pearl street, for the hills are lovely as they stretch away in the distance.

The place extends from Hawes street, which runs from Blossom to Mt. Vernon street, five hundred and fifty feet along Blossom street, on a rising grade. Mr. Whitney signed a petition to take off the upper part of



VIEW FROM NO. 304 BLOSSOM STREET

Hawes street, near Mt. Vernon street, and fill in the lower part four feet, so that there would be an easier grade to surmount. As it is, automobiles frequently are obliged to turn around and back up the hill. After Hawes street was put through, and the four foot bank wall along Blossom street had been taken away, it left a crumbling embankment, and the row of trees planted by Abel Adams, when the place was a part of his

farm, began to die. There were two already dead and the others were decaying, so the City Forestry Committee gave Mr. Whitney permission to remove them all. They stood exactly where a sidewalk would have to be located on that side of the street. Mr. Adams' three daughters, who lived in the old homestead, at the head of Blossom street, felt badly to see the trees cut, so he spared the two standing nearest their house.

Mr. Whitney had the land graded and laid out to provide for five rows of houses, one facing Hawes street, and two more rows facing both of the new streets laid out parallel to Hawes street. The first of these streets was laid out one hundred and fifty feet from Hawes street and was fifty feet wide. The second street, also fifty feet wide, was laid out two hundred feet beyond that, and there still remains one hundred feet more fronting on Blossom street. It was to this last plot that Mr. Whitney moved the small house from where it stood at the north side of the red barn about 1892. Since Mr. Whitney's second marriage this house, where he resides, has been added to whenever anything could be done to enhance its convenience. The semi-circular piazza was enclosed in glass for Mr. Whitney's special benefit and a large bay window added to his upstairs sitting room, from which he can watch the progress of his latest pet scheme in the architectural line.

All of his associates know that Andrew Whitney is never happier than when planning some new structure, and the one which is slowly progressing under his

supervision on the Blossom street hillside furnishes pleasant recreation for many an otherwise idle hour. His neighbors have long since ceased to wonder at any achievement of Mr. Whitney's, but they view this last project of his active brain with considerable curiosity. Those who have enquired of him concerning its use have been told that he did not know, and then he



NO. 304 BLOSSOM STREET

would hasten to divert their attention by telling how it had its inception in a cement and cobble stone mail box which was built at the street line. This bore the letter "W" on its face in cobble stones. Now its twin, bearing Mr. Whitney's first initial "A," stands at the street line two hundred feet away down the hill. Between the two are several circular walls and other piers, the central structure bearing the date "1909."

When these are connected by a wrought iron fence and gateways wide enough to admit an automobile it will be admirable. The piers and walls of a handsome garage of cement and stone are rising about one hundred and fifty feet behind the gateway and is reached by a double driveway from the two gates. On the right and left are bank walls of the prevailing materials from



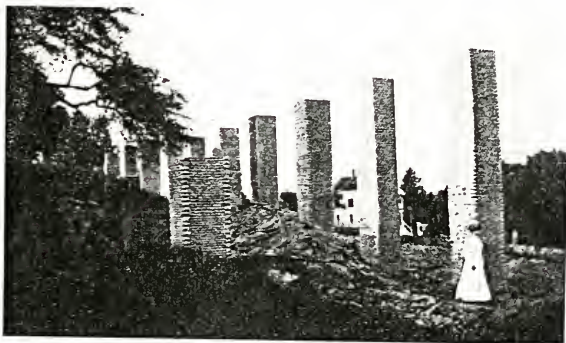
ARCHES

the street corners running back from both corners one hundred feet.

Behind the garage rises a terrace, at the top of which is a level plot of fifty feet, to another terrace, which has a fifty-foot driveway above, which joins the two streets at right angles. It is estimated that the two terraces have a rise of twenty-five feet.

In the rear of this is being constructed the founda-

tions for a row of piers, but whether they are to be similar to those completed still farther back is only known by Mr. Whitney himself. The outcropping ledge of mica schist and smoky quartz, intermingled with garnets, has been blasted away so as to furnish the foundations on which the piers rest. There are twelve graceful arches, six at each end, with a massive



PIERS FROM THE ORCHARD

iron girder across the middle intervening space. In all there are sixteen cement and stone piers, many of which are circular, and all of which are laid in ornamental stone work, the different sized cobble stones being introduced in bands so as to afford a pleasing variety to the eye.

One friend calling on Mr. Whitney remarked, on viewing this enigma, that it appeared as though he had

built his bridge quite a ways from the river, while others, knowing how foresighted Mr. Whitney always is, and judging from its elevated position, ventured to guess that it was intended for an aeroplane station.

The other buildings on the place in 1911 were a large red barn, bought of L. H. Bradford of the Rollstone National Bank, and moved from his place to where it now stands, and the double house, occupied in part by Frank Vallie, which was built more recently.

Near Mr. Whitney's residence are some of his devices, which attract attention. There was a fine pear orchard which was endangered when grounds around the house were graded. Several of them stood close together and these he enclosed by building a stone wall, shoulder high and twenty feet across, up to the top of which he graded, leaving a sunken garden which, from its shape, is called "the merry-go-round." Other trees which had their trunks buried for several feet seem to grow as well as ever, and put all theories to the contrary to shame. There are some maple trees near the front steps, which survive this treatment, although they are supposed to be especially liable to injury if banked up.

Mr. Whitney would always rather have extensive grounds than a large house, and takes much pleasure in laying them out and grading them to suit himself. He also enjoys an unrestricted view and admires a beautiful tree, if it does not interfere too much with his plans for the future development of his surroundings.

Andrew Whitney has not much real estate outside of Fitchburg and Springfield. In Leominster he owns two dwelling houses on Main street. One of the lots was selected for the site of the post office, in case a certain candidate had been appointed postmaster in 1911. He was not successful and the deal was not completed.

There is a small house lot near Athol depot, not far from the railroad tracks, which was acquired when Mr. Whitney was in the music business in exchange for a piano. About the same time he accepted a wood lot in Lunenburg in payment for an organ. This lot is situated not far from the Boston road, and contains thirteen acres, some of it wet and covered with alder bushes. Both the Athol and the Lunenburg properties came into his hands over fifty years ago, and their value has long since been eaten up by taxes.

CHAPTER IX.

SPRINGFIELD REAL ESTATE.

Andrew Whitney returned to Springfield, Mass., as an investor in 1893, when he bought the property on the corner of Main and Worthington streets. He often remarked that no one was more surprised than he at the purchase, as it had been his policy to keep his real estate holdings compact. He used to visit his brother-in-law, Abel Adams, who had married Eliza Hudson, and lived on the corner of Magazine and Worthington streets, and it was he who called his attention to the D. Frank Hale property on the Main street corner.

Mr. Adams was employed in the steam boiler industry on Lyman street, and Mr. Whitney made his home with him for about a year. After awhile he made his headquarters at the Evans House, a comfortable family hotel, now crowded out by the large apartment store of Meekins, Packard & Wheat. Mr. Whitney enjoys telling how he found a hairpin in his soup, but such occurrences were not common there, as the house was patronized by professional men and their families, and bore a high reputation, being particularly the rendezvous of clergymen of the Methodist persuasion. There was considerable sociability amongst the guests.

who often remained several years, and Mr. Whitney remembers dancing the Virginia Reel in the dining-room, which was cleared for the celebration of Mr. McClean's birthday. He was seventy years old at the time, and it was the only time Mr. Whitney ever danced, but he was urged to do so by a young lady who knew all the steps, and coached him. After they had finished she said that she was proud of her partner.

Mr. Adams and Mr. Whitney had many pleasant times together, and enjoyed joking at each other's expense. Whenever they happened to be down town at noon they would take dinner wherever it was convenient. One day Mr. Whitney espied a new restaurant and went in and ordered his favorite dish of beans, but he did not like the way they were cooked, and ate only a part of them. That night he told about the new place he had found, and said that they had given him more beans than he could eat. The next day Mr. Adams went into the same place and called for some meat, which did not suit him, but he then comprehended the joke, and in relating his experience reported that he had also had more than he could eat, so they both avoided that restaurant in the future.

In the fall of 1893 the old brick two-storied block which Mr. Whitney had bought caught fire in a clothing store on the Worthington street side. The upper part of the block, which was occupied by Van Norman, the photographer, was badly burned. The insurance company awarded Mr. Whitney two thousand one

hundred dollars on the building. The clothing company, which had a large stock on hand, collected a large sum in addition. Mr. Whitney personally superintended the repairs, and had permission to add three feet more to the height, which would give room for another story. A new tin roof had been put on and the cornice was about to be added when the city interfered. The upper part of the block was noticeable because of the new boards, which showed before the eight-foot metal cornice was put up. If it had been painted some dark color, it would not have attracted attention, and they did not understand that the roof was well made, having been built by one of the best carpenters in the city.

There was no regular building inspector in Springfield at that time, but Colonel John L. Rice, the chief of police, acted in that capacity when the occasion arose. When Mr. Whitney went to see him at the police station he said that if he was the building inspector he would "read the riot act" for the way the repairs were being made on the Worthington street corner. It ended by the brick walls being taken down, as they were condemned. Before the repairs were far along a big fire on the opposite corner of Main street cracked the panes of plate glass in Mr. Whitney's building, but the loss was made good by the insurance company.

By this time Mr. Whitney had matured plans for a six-story building to be built out to the street line, but when he sought permission to use the sidewalk while putting up the steel columns he was told that he must

keep on his own premises, so after a futile attempt to have Main street widened on that side, which could have been done at the time for thirty-five thousand dollars, he began putting up his columns three feet back from the street line and added bay windows to give more inside space.



THE WHITNEY BUILDING

It was the first steel and glass block to be constructed in Springfield, and the people did not understand about it at first. It had been customary there to clear the ground before commencing building operations on so large a scale, but in this case the steel frame was raised and the roof went on, leaving the old block *in situ*. The work progressed with Mr. Whitney's

characteristic deliberation, and, as it happened, was situated right in the midst of the newspaper offices, one of which was on the opposite corner. The cub reporters delighted in adding to their daily stipend by writing a few derisive lines concerning the progress of Mr. Whitney's building. What really hindered the most was the delay of the contractor who furnished the steel frame, although the fact that Mr. Whitney was using the income from his other buildings to pay for the construction of the new one contributed to the delay.

After awhile a sign was placed on the Worthington street side which read "Whitneys Building," at which the reporters broke out in new glee and misinterpreted it to mean "Whitney is building." A favorite scheme of theirs was to count the workmen and detail their progress whilst under observation. At last they discovered that a square hole had been cut in the roof, and the small superstructure which followed was dubbed "Whitney's dog house," which happened to be the popular name for an elevator terminal. At this the Fitchburg Sentinel took occasion to remark that evidently Springfield people didn't know an elevator well when they saw one.

Gradually the old brick block was removed and the cellar dug, which disclosed foundations laid in proportion to the size of the new block. This proceeding was greeted with a flood of sarcasm, for who ever knew of a cellar being excavated last? The work went merrily on, until it became necessary to obtain permission to erect a protection shed over the sidewalk in

front, in case the workmen putting on the trimmings should accidentally drop something. Mayor Charles D. Long told Mr. Whitney that he must deposit one hundred dollars with the City Clerk to assure that the shed would be removed within a certain stated time, when the money would be refunded. There was some delay in the arrival of materials, but the shed was taken away and the work finished without damage.

At one time there was a large advertising sign on the Worthington street side of this building which fell and injured two persons who were passing, who sued for respectively three and four thousand dollars. The cases were settled out of court. This cloth covered frame had been put up on the block without anybody's permission. The law is very strict about damage done from a building. There was a case in Fitchburg when a window screen fell and injured a person at the American House, and L. W. Cumings was brought into court and paid the man \$6,000, besides costs, which made the whole amount to \$10,000.

The only accident of any account which occurred during the entire period while this block was being constructed, was when a workman, who was tipsy, fell from a ladder on the fifth story down the elevator well. Some boards laid across two stories below broke the fall so that he landed in the basement with only a few bruises. Mr. Whitney cared for him, taking him home and attending to him night and day, treating him with arnica, so that he was cured and went to work again. Mr. Whitney's Fitchburg friends were

considerably stirred up over the rumor that he had fallen and lost his life, so does exaggeration seem to follow whatever relates in any way to him.

At last the scaffolding was taken away, disclosing a fine six story steel and glass office building, the like of which had not been seen in Springfield before. Even those who had followed its progress most closely were astonished, and the newspapers vied with each other in showering praises on Mr. Whitney, who had planned and carried out under difficulty a building which surpassed all others in the city, and was worthy of a place in Paris or London.

The Homestead, a weekly paper, published in Springfield, Mass., had the following article in its issue of May 16, 1896:

"ANDREW WHITNEY

Record of his busy life

Was formerly a Springfield boy

His ingenuity and love for music

"Few persons in Springfield have been given more unsolicited notoriety in the columns of the press during the past two years than Andrew Whitney. The recent investigation into the construction of his building at the corner of Main and Worthington streets, so completely vindicated him of the charges repeatedly made, that the Springfield newspapers and the public must humbly bow their apologies. The report shows not only that Mr. Whitney knows his business, but that he is thoroughly abreast of the times. But, aside from his

character as a builder, Mr. Whitney is a very interesting man.

"Andrew Whitney was born in Ashby, Middlesex county, Feb. 28, 1826, where his father, Jonas Prescott Whitney, was a well-known organ builder. The Whitneys are all of an ingenious turn of mind, and while still a boy Andrew had invented and made several violins and a melodeon in his father's organ shop. In 1844 Jonas P. Whitney moved to Springfield, and with his two oldest sons, Josiah D. and Jonas, built an organ factory on the site where the Hampden paint shop afterwards stood. It was at this time that Andrew, who was left at home in Ashby, invented a musical instrument which he called the "piano-style" melodeon, and which he sold to John W. Piper, the temperance lecturer. In consideration of the melodeon, Mr. Piper agreed with young Whitney to team all the organ tools and paraphernalia belonging to the Ashby organ factory, together with the household furniture and seven children, to the station in Fitchburg, and to deliver them safely in Springfield.

"Such was the beginning of Mr. Whitney's life in this city, where with his many sisters and brothers, he lived on Spring street and attended the old high school. While here Andrew Whitney studied music and took lessons on the organ of the Episcopal Church organist, working in the organ factory during vacations. He composed several vocal and instrumental pieces, among them a polka dedicated to Charles Robinson, first governor of the state of Kansas. Mr. Whitney commenced playing in church in this city in 1846, in what was known as the "Free Church," on Sanford street, and that same year he gave lessons on the organ and some vocal instruction.

"In 1847 Whitney & Sons moved their factory from

Springfield to Fitchburg, and here Andrew Whitney devoted most of his time to the manufacture of melodeons, with some outside teaching, until 1855, when he began his real estate dealings. He first erected a business block in Fitchburg and then bought the lot next to this and put up several houses; in 1859 he remodeled his first block, and in 1861 he put up another business block. He next built the Fitchburg Opera House and Music Hall, which occupy four stories in one of his blocks.

"On July 3, 1872, Mr. Whitney married Miss Didie Hudson of Portland, Me., who was then teaching in the Fitchburg schools, and who died ten years ago, leaving three children. Of these, George A. Whitney looks after his father's business interests in Fitchburg; Miss Alice Ethel Whitney is attending Moody's school and Miss Edith Whitney, the youngest daughter, lives at home and attends the high school there.

"Mr. Whitney's next move in the real estate business was to remodel his granite front building opposite the City Hall in Fitchburg. This is the building which local papers said that Mr. Whitney had been at work upon for over seven years and it was still unfinished. But there are always two sides to every story, and when asked why he had never finished the work on the Fitchburg block Mr. Whitney explained that they had a neat way of changing the city ordinance down in Fitchburg after he had begun changing the building, just as they had in this city. It seems that he had obtained a permit from the City Government in Fitchburg to build a five story block, and after the wall was completed on one side the Mayor told him he couldn't put up a wall on the other side, because the new ordinance called for walls twenty inches, and his wall was only sixteen. "So that building stands," says

Mr. Whitney, "five stories high in front, and looking like the dasher of a sleigh, as one comes down the street, and the Mayor who stopped finishing the building, shut the Salvation Army up in the police station and then disappeared in the reservoir."

"In 1893 Mr. Whitney bought the block at the corner of Main and Worthington streets of D. Frank Hale, and after the fire there in November of that year he began remodeling it. The following March, Building Inspector A. P. Leshure condemned the supports and floor timbers and recommended Mr. Whitney to tear down the building. But Mr. Whitney had ideas of his own to carry out, and deciding to give up his plan of making over the old building, he went to work on an entirely new basis and put up a steel front in place of the iron front which he had first planned. Then began the troubles about the walls, but the inspector of buildings this week, not only pronounced these safe, but the very best kind of architecture, such as is used in the tall buildings of New York and Chicago. This idea was, however, original with Mr. Whitney, as far as his building is concerned, for he had never seen or heard of it before. The rear wall of the building is twenty-eight inches in the basement, twenty inches on the first floor, and there is no break in the wall by leaving off one course of brick in the usual way.

"Besides the Whitney Block on Main street, which will be completed in two months, Mr. Whitney is also putting up a block of stores on the corner of Dwight and Worthington streets which will be two stories high and cover twelve thousand square feet of area.

"Personally, Mr. Whitney is a modest, unassuming, hard-working man, who is a firm believer in the old adage, 'Be sure you are right and then go ahead.' He has a keen sense of humor and takes all the unkind

things that Springfield people have said about his building in a philosophical fashion that is truly delightful. When his block is completed it will contain one hundred rooms in the four upper stories and the second story will probably be used for offices, and the first story be divided into five large and two small stores."

In the editorial columns of the same paper is the following comment, probably written by Edward H. Phelps, himself a musician and having many of the qualities which he attributed to Mr. Whitney:

"Mr. Whitney's exoneration is complete. We may not admire his building, but there is no longer any doubt as to its safety. Witticisms as to the amount of time required to finish it can henceforth be spared. The great cathedral at Cologne was seven hundred years in building, and if Mr. Whitney chooses to take an equal amount of time to finish his structure it is nobody's business but his own."

The following items have been taken from the Springfield Republican to show the spirit of the public in those earlier times towards steel construction, and the sudden change of heart after the State inspectors had made their report.

June 1, 1893.

"NO DROP IN MAIN STREET PROPERTY.

"Hale block brings a good figure under the hammer. Sold to Andrew Whitney of Fitchburg for \$74,000.

"The block at the corner of Main and Worthington streets, put up at auction by D. Frank Hale, was bought by Andrew Whitney of Fitchburg for \$74,000.

Mr. Hale held it for about \$80,000, but has little reason to complain in securing nearly \$1,500 a front foot for it. It is considered more valuable than the Lombard property, in that it contains a two-story brick building in fair repair, which brings in a rent of about \$5,500 a year. It is doubtful if a larger block would bring a better income on the money invested, as a new structure suitable to the location would cost at least \$50,000 more.

"Apparently the talk which has been prevalent in regard to the high price paid for the Lombard property had the effect of making bidders cautious yesterday, although it had been predicted that it would bring at least \$80,000.

"The auctioneer gave a brief statement of the terms of the sale. Mr. Dunn opened with a bid of \$50,000, which Mr. Whitney raised at once to \$60,000. Mr. Van Norman made a bid of \$61,000, but after that it was a two-sided contest between Mr. Dunn and Mr. Whitney.

"The property is one of the most desirable in the city so far as location is concerned. The space in front of the post office gives the Worthington street front a view of Main street that cannot be matched only at the corners of Court square. It is in the heart of the business part of the city, and a fine block erected there would undoubtedly be a paying investment. The lot has a frontage of 50.02 feet on Main street and a length of 120.92 on Worthington. The south side is 125 feet in length and the area 6,094 square feet. This gives a valuation of \$12.14 for each square foot and \$1,475 for each foot of Main street frontage. The assessors' valuation of the property is not quite \$60,000.

"Mr. Whitney is anxious to have it understood that while the ownership of the property goes out of town it has fallen into the hands of a native of Springfield.

His father was an organ builder in this city, having his factory near the site of the Chemical Paint Works. He had his education in Parish's school. He was a musician and sang in the choir, and also played the organ in the old Pyncheon Street Church. His father built some of the largest organs in the city. His four brothers were also engaged in the organ business, but Andrew Whitney went into the real estate business, going to Fitchburg in 1847, where he now owns a large amount of real estate, including an opera house, hotel and thirty-seven stores.

"He has long had in mind the purchase of desirable Springfield property and was one of the bidders at the Lombard auction, dropping out when the property went up to what he thought a fancy price. On the block which he bought yesterday he was prepared to go up to \$80,000 if it had been necessary. He will leave the block as it is for a year, and perhaps more, as he is now occupied in building a fine residence in Fitchburg, but intends as soon as possible to put up a new block. Mr. Hale seems to be well satisfied at the price at which the block went."

Nov. 15, 1893.

"FIRE IN MAIN STREET BLOCK

Serious losses by flooding

"The two story block at the south-west corner of Main and Worthington streets, owned by Andrew Whitney of Fitchburg, was badly damaged by fire at 11.40 last night, causing a total loss of about \$16,000, partly covered by insurance. The occupants of the building, with their losses, are as follows: George Van Norman, photographer, loss \$4,000, insurance \$2,500;

William L. Broadhurst, tailor, loss \$4,000, insurance \$3,000; T. Broadhurst & Son, tailors and dyers, loss \$2,000, insurance \$2,000; N. J. Herrick, florist, loss \$1,000, insured; Charles D. Hubbard, loss \$2,000; L. J. Coogan, loss \$1,000; Bearge Bros., furnishing goods, loss \$1,000; Edward F. Gill, barber, loss \$100; and Edward J. Murphy, real estate, loss \$150.

"There is little doubt that the fire started in the Broadhurst establishment, perhaps from some chemicals used in the cleaning of clothes, at any rate when Dennis Daly, to whom should be given the credit of discovering the blaze, first saw the flames, they were emerging from the upper windows of the Broadhurst establishment. He pulled in the alarm from box 41, at the corner of Main and Bridge streets, and by the time the apparatus was on its way up the street, the whole building was smoking like a hot potato. The fire evidently found rich food, for the flames soon spread all through the upper floors and became especially hot in the photographic studio. The smoke swept low over the street and filled the windows of every adjoining building.

"The stores on the first floor will have almost their entire damage from water. In the upper story, however, the flames cut their way through the roof and penetrated the walls in some places.

"The loss will come very heavy on Mr. Van Norman, for much of his stock cannot be replaced.

"The property was formerly owned by D. Frank Hale, who bought it of the George R. Dickinson estate twenty-eight years ago and built the present block. He sold to Mr. Whitney last May."

Nov. 16, 1893.

"OCCUPANTS OF THE WHITNEY BUILDING DIFFER AS TO ORIGIN OF THE FIRE

"The occupants of the Whitney Building at the corner of Main and Worthington streets, which was burned Tuesday night, spent yesterday in looking over their property and waiting for the insurance adjusters to recompense them for their losses. These officials will be here today, and begin the task of making inventory. Of course, the tenants are placing the loss on their goods at a high figure. George H. Van Norman, the photographer, is a heavy loser, and says that he will need about \$2,000 to put him in shape again. He is covered by insurance in the Sun and Rochester Companies. The fire seems to have been hottest in the quarters occupied by William Broadhurst, the tailor, and he thinks that his stock will be an entire loss. His insurance is \$3,000. T. Broadhurst & Son, the dyers, say their loss will amount to at least \$1,500, with insurance of \$2,000. Bearge Bros., dealers in men's furnishing goods, suffer a loss of \$1,000, with insurance of \$2,000. Their goods are in the hands of a receiver. N. J. Herrick will lose about \$300 and C. D. Hubbard \$500. The loss on the building will amount to about \$2,000. Mr. Van Norman will open his studio as soon as his insurance is settled, and Broadhurst will take up temporary quarters at 72 Worthington street. Chief Leshure and Marshal Rice made little progress yesterday, in finding the cause of the fire. Mr. Broadhurst says that it could not have originated in the room where he stores naphtha and says he never has more than four gallons on hand at a time. As near as he can judge, the fire must have started in a room

which is three rooms distant from the naphtha room. In the room mentioned, there has been no fire, and the nearest stove was two rooms away. Mr. Broadhurst was in his office until 8.15 o'clock that evening, and one of his workmen, who neither smokes nor drinks, was in the shop until 9 o'clock. Mr. Broadhurst does not suspect anybody in particular, yet he thinks it very possible that the fire was of incendiary origin. From the hallway, which is open all night, there were glass doors opening into the room, and it would have been an easy matter, if any any one were so disposed, to break the glass and throw in some inflammable materials."

March 11, 1894.

"Inspector of Buildings Leshure made an inspection of the Whitney building yesterday, and will ask for a set of plans and specifications of the building Monday. It is understood Mr. Whitney has decided to strengthen the walls of the building, and unless he does so prosecution may follow."

March 14, 1894.

"Inspector of Buildings Leshure, with Chief Littlefield, City Engineer Slocum, and Marcus Houghton, made an official inspection of the Whitney building on Worthington street, as is required by the statutes when the safety of any building is called in question. It was the opinion of this jury that the beams were much too small for the strain to be placed on them, and the walls were also weak and frail. The inspector will now post the building as dangerous and report its condition to the mayor and aldermen for further proceedings."

March 16, 1894.

"Andrew Whitney, the owner of the block at the corner of Main and Worthington streets, was notified yesterday morning by Building Inspector Leshure that the structure is unsafe. The work has been stopped, and the inspector is waiting to see what action Mr. Whitney will take in the time limit allowed before proceeding any further in the matter. Mr. Whitney expressed himself as willing to make the necessary repairs to free the building from its dangerous condition, but, although a rough draft of plans has been drawn up, it is understood that the owner has made no definite arrangements about strengthening the building."

March 17, 1894.

"Building Inspector Leshure paid another visit to the Whitney building yesterday, and took with him a jury of experts, consisting of C. L. Shaw, E. W. Shattuck, J. S. Sanderson and Marcus Houghton, who inspected the building, and were of the opinion that it is unsafe. They will make their report to the mayor, today and he will take legal proceedings to restrain the owner from further work."

March 18, 1894.

"Mayor Kendrick had an interview with Mr. Whitney yesterday afternoon about the building that he is putting up on Worthington street, and told him that there was a likelihood of the building being torn down by the city. Mr. Whitney said he was perfectly willing to make the front wall over. He was given until Monday night to decide."

March 20, 1894.

Extract from report of meeting of city government :

"A communication was received from Andrew Whitney detailing the changes made on his building at the corner of West Worthington and Main streets. He says he has substituted a new roof of tin and copper for the old roof, which was covered with paper, tar and gravel. He has taken out all floors and partitions, increased the party and end walls to extend twenty-four inches thick through the basement and twenty inches thick to the first story, being, he claims, four inches thicker than the ordinances require. He requested leave to take down the brick wall on the West Worthington street side and substitute an iron front.

"The communication was referred to Aldermen Smith and Bowman."

March 21, 1894.

"Mayor Kendrick, E. W. Shattuck and Andrew Whitney had another conference on the latter's new building on Worthington street, and Mr. Shattuck stated the changes that ought to be made to render the building safe. Mr. Whitney expressed his willingness to carry out the changes, but the matter may still be settled in court."

July 5, 1894.

"Andrew Whitney says he is to put up a six-story building on the corner of Main and Worthington streets, opposite the post-office, as soon as the arrangements concerning the party-wall can be made. The building is to be of iron and the order is already placed with the Springfield Iron Works.

"The Fitchburg papers are praising the generosity of Mr. Whitney in offering a site for the Normal School in that city at much less than the valuation, thus ensuring a much better location than was expected for the money available."

Dec. 29, 1894.

Extract from article on year's building operations:

"Andrew Whitney is pothering away on what he says is to be a steel-front building on the southeast corner of Main and Worthington streets."

March 21, 1895.

"MR. WHITNEY AND HIS BUILDING

Another Hitch Over the Party-Wall

History of a Remarkable Structure

"The remarkable specimen of architecture which has stood for many months on the corner of Main and Worthington streets seems to be no nearer completion than it was a long time ago, and the wind has free scope to blow through the rafters. Some signs of activity can be seen about the structure in the presence of two or three men, who work around in a desultory way, but after their efforts there is usually a consultation between Building Inspector Leshure and Andrew Whitney, the owner, and sometimes the work has to be done over again. There is a hitch at present over the party-wall. By an agreement with the heirs of the Hitchcock property adjoining, they will have to pay a share of the cost of the wall when they use it. There is, however, no indication that they will use it, and they have declined to pay a share for the strengthening. Mr.

Whitney has added four inches thickness to the old party-wall and carried it to the floor of the third story. There Mr. Whitney has left it, and he intends now to put up piers of iron and columns and girders. He will then use the space next adjoining the building for a light shaft. The sides of the building on Main and Worthington streets Mr. Whitney intends to have composed mostly of glass.

"It will be remembered that the building was burned Nov. 14, 1893. Originally the house of William Howe, a building mover, stood there, and the walls had been extended and an addition built to the rear. The roof of the old house had been covered with tar, and the ridge-pole almost protruded through the surface. There were spaces from eight inches to three feet left under the roof which was burned off.

"Mr. Whitney built a new roof and raised it so another story could be made, leaving the walls of the old building. The City Marshal then objected, and the walls were strengthened with girders. Meantime the rear walls had begun to bulge, and Inspector Leshure, who had come on the scene, called a committee of experts and condemned the work. Then Mr. Whitney said he would put in double floor joists and strengthen the building throughout. He concluded that he had better put in an iron construction and has used iron columns, with girders made of spruce and butted together. The building has remained about as it is at present for the past three months."

April 16, 1895.

"COMPLAINT ABOUT THE WHITNEY BLOCK

"Formal complaint has been made that the Whitney block, going up on the corner of Worthington

street, is unsafe and the Mayor and Marshal Hendrick will investigate the matter. Mr. Whitney has erected one more story of scaffolding, and upon this has laid timbers for the flooring, but the supports seem to be so insecure, that the neighbors of the block fear that when a strong wind comes along the whole upper story of scaffolding will be blown down upon them.

"Marshal Hendrick sent Inspector Leshure, yesterday, to see what the matter is, as he received further complaints about it. Mr. Leshure found that the extra story erected had no party wall to support it, and if a good strong north wind came along down Main street it would have little trouble in knocking the whole upper story over upon the stores of E. A. Hale and L. B. Coe. Mr. Whitney will be asked to explain what he is going to do about the matter, and will be urged to make the building safe enough to make the neighbors feel secure."

April 7, 1895.

"Inspector Leshure visited Mr. Whitney, yesterday, to see why his new building on Worthington street has not been made secure enough to keep the neighbors in a safe frame of mind. He promised to make it secure, but said that he had been delayed in the arrival of bricks and iron necessary to building the structure."

May 21, 1895.

"Mayor Long has hopes that the Whitney Block may be completed sometime during this century. Mr. Whitney has asked the Aldermen for permission to erect a wooden shed over the sidewalk, so as to protect pedestrians from the danger of tools and building materials dropping from the stagings of the front walls.

But the Aldermen gave him leave to withdraw. Mayor Long gave as the reason that, judging from the progress on his other work, if Mr. Whitney puts up such a shed it would be a permanent addition to the city's architecture. But Mr. Whitney promised to remove it in sixty days. Mayor Long required a bond of \$100 that this be done, and Mr. Whitney put up the money. So Mr. Whitney has an incentive to finish the front of his wonderful block in sixty days."

Aug. 16, 1895.

"Andrew Whitney was called to account for a neglect to comply with the fire ordinances in erecting his building near the post office. Inspector Leshure was also present at the cross-examination in the Mayor's office. Mr. Whitney is building out a cornice on his structure which has a wooden framework. The law says that all cornices must be entirely of metal."

Dec. 28, 1895.

Extract on article on year's building activities:

"Mr. Whitney has not poured much money into his remarkable structure, but has perhaps spent \$10,000 to keep it along."

May 5, 1896.

"INSPECTION OF THE WHITNEY BUILDING

"There will be a general interest in the fact that the ghostly Whitney building is to undergo examination to-day at the hands of the building inspectors attached to the district police force of the State. Warren F. Buxton of this city, John T. White of Boston, and Frederick W. Merriam of North Adams, three of Chief Wade's best

experts, are to make examination. It will be a thorough one, and if there has been any evasion of safe building regulations, we may expect to see the fact duly brought to light. If all has been done as it should be, that will also be certified. The examination is due alike to Mr. Whitney and the public, and what comes out of it will be awaited with great interest by a patient public."

May 6, 1896.

"WHITNEY'S BUILDING INSPECTED

"State officials made an examination of the much discussed building.

"The Whitney building, which looms reluctantly into space at the corner of Main and Worthington streets, was officially inspected yesterday afternoon by Warren F. Buxton, Col. F. W. Merriam of North Adams, and John T. White of Boston, State inspectors of buildings and factories. These men showed an intrepid daring as they climbed along the skeleton-like outlines of the structure, poising now and then in mid-air on an iron beam to see if the owner had tried to make money on himself by using timbers that had seen better days. The inspection began at two o'clock and lasted nearly two hours, in which time every nook and corner of the historic building was visited from cellar to garret. At one time the party would crawl through dark and devious passages between underground walls; at another they would follow gaily on the lead of Mr. Whitney as he made his way across a two-inch rafter stretched in mid air from one wall to another. On the third floor the party found two men at work making things ready to put in electric bells and speaking tubes. On the roof a man plied a lonely task, retouching the paint on the frieze. At

the approach of the inspecting party, each of these men showed the inclination to knock off work, but in each public spirit finely asserted itself, and so all three bent to their work with a doggedly determined look, which said: 'We must get this building finished ere the century ends.'

"There has been considerable comment about the manner in which the building is being constructed, and to silence it, Mr. Whitney decided to have the structure officially inspected.

"Messrs. Buxton, White and Merriam refuse to make any statement in regard to this inspection. They will submit a report to Rufus R. Wade of Boston, Chief of the Massachusetts District Police, who, after examination, will forward it to Mayor Winter."

May 13, 1896.

"EXONERATION OF ANDREW WHITNEY

"Something about the report of the state inspection of his building and the history of Mr. Leshure's correspondence.

"The report of the State Inspectors of buildings, on the Whitney building has proved a great surprise for the critics who have harassed Mr. Whitney ever since he began to build the block in his individual way. The inspectors practically pronounced the structure sound, and built on good architectural principles. There were but few points on which Mr. Whitney erred, and these were trivial, and easily remedied. The walls were all right, the floors sound, and the supports were what they should be. In fact, on all points on which Mr. Whitney was most severely criticised, he was exonerated by the inspectors, and the few points that were wrong had not been found by any of the critics. The

sloping walls of the building, which have been seriously commented upon, showed Mr. Whitney to be advanced and decidedly metropolitan. This is said by the inspectors to be a very proper kind of architecture and it is used in many of the buildings in New York, Chicago and other cities. It is, however, the pioneer of metropolitan architecture in this city. While it may look as if the walls were falling down, it has the advantage that, if the walls do fall, they fall in. The deviation from the perpendicular is about one inch in ten feet.

"To refer to ancient history, Mr. Whitney first began to have trouble in March, 1894. Building Inspector A. P. Leshure, at that time requested experts to examine the building, and on the 16th, received a report signed by E. W. Shattuck, J. S. Sanderson, T. B. Gilbert, City Engineer Slocum, Chief Littlefield, Marcus Houghton and Charles L. Shaw, which proclaimed that the measures employed to preserve the old walls were not according to the manner of erecting such buildings for safety and should not be permitted. They condemned the floor timbers and supports and recommended the removal of the whole structure. This report Mr. Leshure sent to the Mayor, along with his own statement that the building was unsafe and notified Mr. Whitney to remove his building. But Mr. Whitney didn't; he went right on building just as he pleased and nearly two years after, he received another communication from Inspector Leshure, which was less peremptory than the first; this communication was dated Feb. 18, 1896. It stated that the floor joists were inadequate and should be increased in number and size; also, that the girders should have plates covering their whole thickness between their supports. Four four-inch steel columns were ordered each girder. Mr.

Leshure says that he never noticed that any attention was ever paid to his communications. The State Inspectors were finally called in with the above mentioned result."

Comment is perhaps superfluous, but the sudden change of front, when the State Inspectors had rendered their decision in favor of Mr. Whitney, was amusing, to say the least; and it is not unlikely that Mr. Whitney knew the building laws as well as they did, which would account for the confidence with which he proceeded in the face of so much criticism from the newly appointed Building Inspector and the experts.

The conservative Springfield Republican pronounced it to be "metropolitan" in its elegance. Its interior was in harmony with its exterior, and it is known to this day as the lightest and cleanest office building in the city, and vacancies in it are few and far between. Newrie Winter was the Mayor of Springfield at the time of its completion, and, in order to vindicate Mr. Whitney, had the State Inspector look it over, with the result that he found every partition to be solid wood and plaster, so, as he said: "One would have to start a fire the day before in order to make it burn." The Inspector said that one elevator would be sufficient, but Mr. Whitney preferred to be on the safe side, and it has been demonstrated that there is ample business for two, a great many people going up and down in the course of the business day. On an average of 1,700, it has been estimated.

On the street floor there are two commodious stores, one leased in 1896 by Ex-Governor Douglas' shoe concern, and the other maintained as an up-to-date cigar store, with a soda fountain and news-stand. There are also several fine stores on Worthington street, facing the United States Custom House and Post Office. All canvassers are debarred from the building, thus doing away with a common nuisance.

The Whitneys have their office in an upper story of this building.

In the rear, and adjoining Whitney's building, is the former Daily News office, which Mr. Whitney bought of D. Frank Hale later. In it was the first saloon he ever harbored. He rented it for that purpose at the request of the License Commissioners, who wanted to remove a saloon from a street where there were too many, and came to him about it.

On the next land is the handsome little Bijou Theater, erected in 1910, on land bought of Mr. Arnold. Beyond this, and bringing the Whitney property squarely out to Broadway, is the Bowling Alley, which was moved from Lyman street into a building erected especially for its accommodation. Across Broadway looms up the enormous Myrick Building, the largest in Springfield, which is used for publishing purposes. The Springfield Board of Trade, of which George A. Whitney is a member, has its headquarters on the street floor at the corner of Worthington street and Broadway.

Mr. Whitney next bought the land on the corner

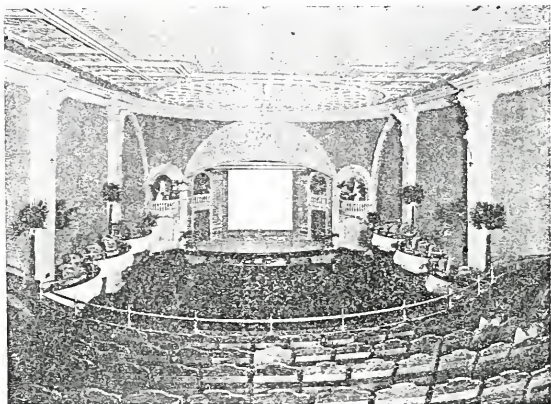
of Worthington and Dwight streets, and built a theater to please himself, which he called the "Auditorium." It was situated on the second and third floors of his new block, and occupied the whole of them with ante-



THE BIJOU

rooms and toilet rooms. The audience room was ninety by one hundred and thirty feet and had one thousand seats. For five or six years, it was used for all kinds of entertainments, when S. Z. Poli went to Springfield to

secure a place to open another theater in his chain of New England playhouses. Mr. Whitney was reluctant to part with the Auditorium and endeavored to divert Mr. Poli's attention to the site of the former Daily News office, in the rear of his Main street building, and which he also owned, for when Poli told his plans to change

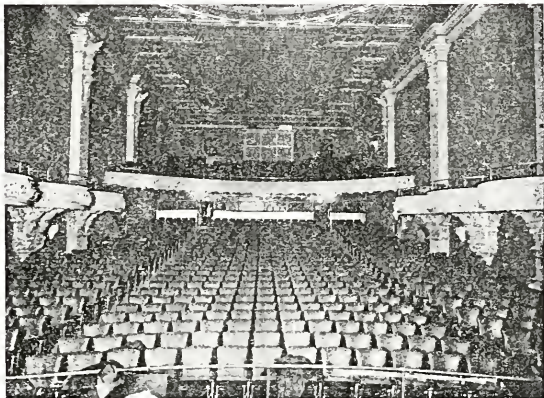


INTERIOR VIEW OF THE BIJOU

it over by taking out the floor and adding the ground floor, having two balconies, Mr. Whitney argued that it would be cheaper to build entirely new, but Mr. Poli was not to be convinced, and moreover, he was in a hurry to put his show on, so he secured the lease and changed the building to suit himself. He opened Poli's Theater on November 13, 1904, when it became

popular at once, being run as a vaudeville house in the winter and supporting a stock company in the summer.

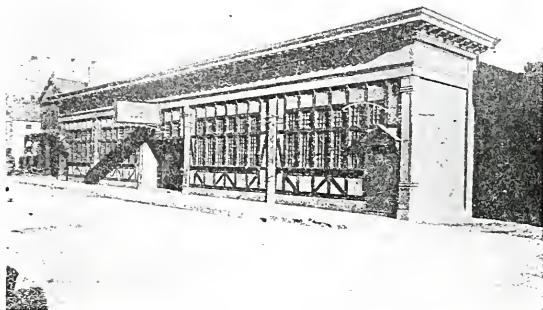
Before all of this could transpire, Mr. Whitney had his usual luck with contractors and city officials. The contract for excavating the cellar was awarded to Mr. Phillips, who was to have the earth taken out for filling,



INTERIOR VIEW OF THE BIJOU

besides one thousand dollars for digging the cellar, which measured ninety-three feet by one hundred and thirty, and was nine feet deep. The contract for laying the wall on three sides was given to a leading contractor for eleven hundred dollars. After a while Mr. Whitney who was watching the work, saw that the quality of the mortar was deteriorating, so that it was

not up to the standard he had bargained for. There was not so much cement used in laying the last part of the wall as was specified in the agreement. When the bill was presented, he asked the contractor to investigate, and they had some mortar dug out and it was proved by analysis that his surmise was correct.



BOWLING ALLEYS

The matter went into a lawyer's hands, and was finally settled by the contractor forfeiting one hundred dollars. If all capitalists would be as thorough in following up their operations, to see if they were getting what they were paying for there would be less dishonest practice such as this was.

Soon after the cellar was dug there was a washout

on the Dwight street side. It was filled ground and a heavy shower had caused it to cave in. He was haled into court and his case continued until the next week, before which he had a substantial plank walk constructed. Judge Henry Bosworth fined him five dollars.

In the Springfield Republican of Nov. 14, 1894, was the following notice of the trial:

"Andrew Whitney was tried in police court on charge of violating a city ordinance, in not providing a walk in front of his building on Dwight street, and his case was continued a week, on his promise to make a suitable pathway.

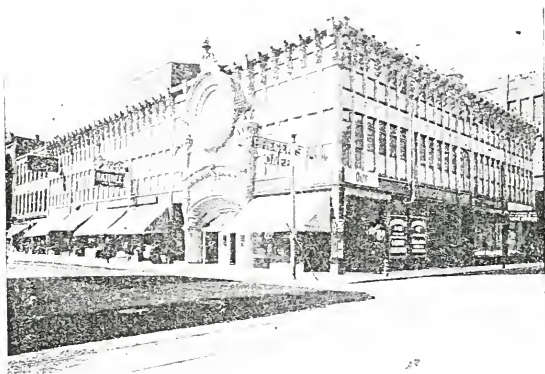
"Marshal Rice and Assistant Marshal Wright testified that there was not only no walk in front of the building but workmen had dumped loads of sand in the road, which seriously interfered with people passing the building, especially with four hundred girls who work in adjoining shops. Mr. Whitney made a speech, in which he dwelt on the way that he had been treated by the city officials in his building enterprises, and declared if he did not have the courage of a bear and the patience of Job he would have left the whole thing long ago."

By consulting the date it will be seen that Mr. Whitney was in the midst of constructing the Whitney building on the Main street corner, with its annoyances, and the finical city officials had followed him to his other block on a side street.

The Daily News stated that Mr. Whitney was "the central figure" in court at the trial, which was partly due to the fact that he had no counsel, but defended

his own case. The marshy nature of the land on that side of Main street makes it difficult to build on. The Town Brook has since been diverted into the sewer.

The city ordinance was changed while Mr. Whitney was building this theater, and Mayor Long did not hesitate to say that it was on his account. The



THE POLI THEATRE.

new law provided that in constructing steel buildings the mortar on the inside of the wall must be three-quarters of an inch thick. By this time Abner Leshure had been appointed the first Building Inspector. His preparation for that office consisted in his having served as fire chief for several years. He had lost that position owing to the criticism of the way he handled

the Phoenix Block fire, which had displeased the insurance companies. He visited the Dwight street building after the iron work had been completed. The belt under the windows was eighteen inches wide above the first story, and on the second story was thirty-six inches wide, because the second story was a business place and the windows must come down. The belt was close to the wooden frame of the building, so that the inspector told Mr. Whitney that he must make room for the required three-quarters of an inch. This obliged him to cut off the joists all around the building on the two stories to allow that amount of space for mortar. This was the second time in Mr. Whitney's experience that a city had changed its building code in a way which had interfered with his work.

The Produce Exchange was begun later on the corner of Chestnut and Lyman streets, which he left to his son George A. Whitney to finish. It was built in 1898, and became quite a social center at one time, containing, as it did, a fine roller skating rink and a bowling alley. The Street Boys Club had its rooms there until the commodious new sixty thousand dollar club house on North Chestnut street was completed. The wholesale produce business occupies the entire ground floor, Lyman street being largely in the wholesale trade, owing to its proximity to the freight house.

When Mr. Whitney was about seventy-two years old he discovered that riding on the steam cars quieted his nerves, so he invested in a mileage book from Fitchburg to Worcester, and a passbook from

there to Springfield, and rode back and forth every day, excepting Sundays, for about nine months; and one day even went to Springfield the second time.

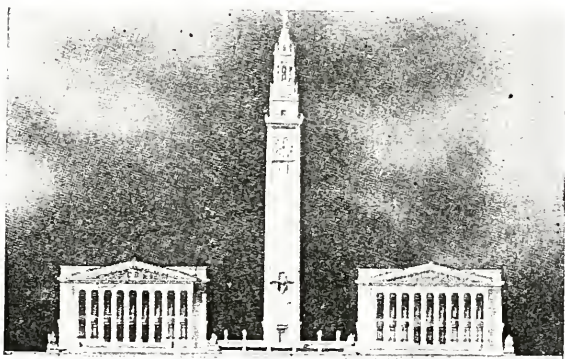
He would ordinarily leave Fitchburg at eight



SPRINGFIELD UNION BUILDING

o'clock in the morning, and after a short wait at Worcester would resume his journey and arrive in Springfield about half past ten. He attended to business there for four hours and would then return home in

time for supper. It was an easy trip for the Boston & Albany trains ran smoothly. He became acquainted with the trainmen from travelling so often. Conductor Hastings was one he often went with. He was a large man, and one day the car step broke under his weight, letting him down suddenly, so that he was severely injured and had to go to the hospital.



NEW MUNICIPAL BUILDING, SPRINGFIELD, MASS.

Mr. Whitney was opposed to leasing the Boston & Albany to the New York Central when it came up in 1899, and has not changed his opinion of the deal since. For about ten years he travelled back and forth more or less frequently and was in only one accident, when no one was injured to amount to anything. A car on a side track was jarred by the moving train so that it slid down and "sidewiped" the passenger train,

breaking the windows in three cars and scratching the outside wordwork. Mr. Whitney thoroughly enjoyed these trips and used to spend most of the time, while in the cars, drawing plans and figuring on the cost.

CHAPTER X.

FITCHBURG & ASHBY STREET RAILWAY.

In 1900 Andrew Whitney was a director of the Fitchburg & Ashby Street Railway Company, and later was chosen its president. He was persuaded to take that office by Henry Allison, one of the first promoters of the railway. As Ashby was Mr. Whitney's birthplace, it may be assumed that he was gratified to be in a position to further its interests. Although in the end the road was not built, it may be of interest to review some of the steps taken in its advancement and to see why they were not successful, for the benefit of future promoters in that section. Mr. Whitney has preserved documents and letters sufficient to form reliable data for such a review.

The directors of the Fitchburg & Ashby Street Railway Company for the year 1900 were: Andrew Whitney, W. O. Loveland, Henry Allison, H. F. Bingham, Alonzo A. Carr, Albert W. White and A. E. Hubbard. Their names were appended to the following acknowledgment, which was dated May 3, 1901: "At a meeting of the directors of the Fitchburg & Ashby Street Railway Company, held this day, it was voted to accept Franchise No. 455, as granted by the Mayor and Aldermen of the city of Fitchburg, with all restrictions,

conditions and agreements to be performed by said corporation, specified in said franchise, and that the clerk of the Board be and hereby is instructed to send Mayor and Board of Aldermen of the city of Fitchburg an acceptance in writing signed by the different directors in the name and behalf of this corporation." (Signed)

A copy of Franchise No. 455 will best explain the aims of the Fitchburg & Ashby Street Railway Company at that time and the privileges granted it by the city of Fitchburg:

(Copy)

CITY OF FITCHBURG.

The report of the Franchise Committee appointed April 2, 1901, to draft and present to the Board for their acceptance a franchise for the Fitchburg & Ashby Street Railway Company in Wards Three and Four, as petitioned for by said company, Feb. 19, 1901.

The committee having attended to the business committed to them present the following report.

Charles A. Babbitt,	}	Franchise Committee.
John R. Smith,		
J. Lovell Johnson,		

In Board of Aldermen,
April 30, 1901.

Report read and accepted, as amended granted.

Walter A. Davis, Clerk.

Mayor's Office, Fitchburg, Mass.,
May 1, 1901.

Approved:

Charles A. Babbitt, Mayor.

FRANCHISE

Of the Fitchburg & Ashby Street Railway Company
In Wards Three and Four.

Upon the petition of the Fitchburg & Ashby Street Railway Company, asking for permission to lay out its tracks upon certain roads and streets in said city, as therein set forth, and for authority to operate its railway by means of electricity or such other motive power as the Board of Aldermen may at any time approve, and for that purpose to erect and maintain all necessary poles, wires and other appliances along said streets and avenues, due notice thereof having been given to all persons interested by notice published at least fourteen days before the time set for the hearing on said petition, and a public hearing having been given in accordance with the law, and the proposed locations having been inspected by the Board;

It is hereby ordered and decreed that the prayer of the petitioners be granted upon the following location, viz.:

Beginning at the junction of Rindge and Scott roads, on the westerly side of said Rindge road and at the location granted said Fitchburg & Ashby Street Railway Company by the Board of Aldermen on Dec. 18, 1900; thence in said Rindge road on the westerly side of the travelled way to Mechanic street; thence in Mechanic street on the westerly side of the travelled way to a point near High street; thence crossing said

Mechanic street and continuing therein with the center line of location thirteen feet and six inches from the easterly side line thereof to a point near Main street; thence crossing Mechanic street to the westerly side thereof at Main street; thence in Main street in the northerly side of the travelled way between the First Parish Meeting-house and the Upper Common; thence in Main street on the westerly side of the Common to a terminus opposite Circle street; there to connect with the tracks of the Fitchburg & Leominster Street Railway Company.

Permission is hereby given to lay and maintain a single track thereon with all suitable and necessary turnouts, spurs and side tracks, to be operated by electricity, and to establish, construct, use and maintain any approved overhead electric system of motive power. And for the purpose aforesaid to construct, put, place, lay, use and maintain such poles, wires, apparatus and appliances as be necessary therefor, and make all necessary underground and surface alterations in and on the streets and highways specified in the locations aforesaid, upon the following conditions, to wit:

First. In locating and constructing said tracks the company shall conform generally to the surface of said highway as it now is, or to such grade as may be indicated by the City Engineer, and shall conform at its expense to any future legally established grade, and in case the company construct otherwise they shall build the travelled way at such points to the satisfaction of the Board of Aldermen. If, in the construction of said

railway it becomes necessary to encroach on the travelled way of any highway, said company shall at its own expense widen said travelled way at such places in a manner satisfactory to the Board of Aldermen.

Second. The track with a T rail of not less than 60 pounds to the linear yard and of a length of 60 feet shall be laid in Rindge road and Mechanic street north of High street. In Mechanic street south of High street and in Main street a nine-inch guide rail of a length of 60 feet and of a section approved by the City Engineer shall be laid. Wherever a girder rail is used said company shall pave with block paving between the rails of its track and eighteen inches each side thereof, and in addition thereto in Mechanic street, between Main street and a point near Nichols street, wherever a sidewalk curbing is ready to set in the easterly side of said street the whole space between the curbing and the track shall be paved with block paving.

Third. For the purpose of building Mechanic street to its full width on the easterly side from a point opposite Nichols street to High street the city of Fitchburg will construct a retaining wall for a distance of about four hundred feet, and said company shall be required to place whatever earth filling may be necessary to complete said widening throughout. In addition to doing said earth filling said company shall pay the sum of two thousand dollars as its proportional part of the cost of said wall, and before beginning construction on any part of the location herein granted said company shall deposit with the City Treasurer said sum of

two thousand dollars to be applied by said treasurer towards paying the cost of said retaining wall.

Fourth. The manner of laying the tracks and alignment of the same shall be done under the direction and approval of the Board of Aldermen and City Engineer; and the position of all turnouts and spur-tracks shall be located by said Board.

Fifth. Whenever the tracks of said railway shall cross from one side to the other of said highways the space between the rails and for eighteen inches outside thereof shall be paved with cobble paving. All street crossings shall be paved in like manner, and all private walks and drives shall be planked to the satisfaction of the Board of Aldermen.

Sixth. The poles in Main street and Mechanic street, between Main street and High street, shall be sawed square and painted. In the other streets the company may use any poles approved by the Board of Aldermen. The sleepers shall not be less than six inches square at the small end.

Seventh. The trolley wire shall be placed and maintained at a height of not less than eighteen feet above the top of the rails.

(a) All poles, brackets, wires and fixtures shall be maintained by said company at all times in good order and condition to the satisfaction of the Board of Aldermen; suitable guard wires of a size satisfactory to said Board shall be erected and maintained whenever required by them. The work connected with erecting said wires shall be done to the acceptance of said

Board and under the direction of the Superintendent of the Fire Alarm Telegraph.

(b) The cutting or trimming of trees for the location of the wires of the company shall be subject to the approval of the Board of Aldermen, first to be obtained in writing.

(c) If by reason of the construction of said railway it becomes necessary to change the location of any poles or hydrants, such change shall be made by the company, department or individual owning the same, and the cost of such changes shall be paid by said railway company.

Eighth. No permit shall be given by the Board of Aldermen to any person to move any building or structure along or across the tracks of said company which shall require any moving or interference with trolley or other wires of said street railway company without providing as a condition thereof that the person or persons to whom such permission is granted shall pay or secure to said company the actual cost of such moving. No persons other than the agents or servants of said company shall in any way meddle or interfere with such wires unless in case of fire.

Ninth. Said company shall not during the time of the construction of its railway obstruct or encumber in any way any part of the streets or highways through which said railway shall pass, except that portion upon which its tracks are to be laid, and shall at all times during construction keep and at the completion of said

railway have said streets and roads in a condition which shall satisfy the Board.

Tenth. If by any reason of the construction of said railway it is necessary to widen or strengthen any bridges, to alter the water courses, gutters, culverts, sewers belonging to the city of Fitchburg, or any person at the date hereof having a legal right to maintain them, such alterations shall be made by said company at its sole cost and charge and in a manner satisfactory to the Board of Aldermen.

Eleventh. Whenever it may hereafter be necessary for any person or corporation now or hereafter, having a legal right to lay or maintain any sewer, drain, water, gas or other pipes, to dig up the streets or ways over which the location is granted, or to enter upon or dig up or under the tracks of said Company for the purpose of laying, relaying, repairing or connecting with said pipes, they shall have the right to do so as fully as if this franchise had not been granted. But in so doing they shall do no unnecessary damage nor cause any unnecessary interference with the Company's traffic, and shall at their own cost replace said track and road bed and leave the street or highway in as good order as they find it.

Twelfth. Proper and efficient means for caring for the surface and storm water shall be provided by and at the expense of the Company in a manner that shall be satisfactory to the Board of Aldermen.

Thirteenth. The Company shall at all times indemnify and save harmless the city from any cost,

charge, liability or expense which it may incur or to which it may become liable by reason of the construction, alteration or repair of the Company's tracks.

Fourteenth. The Company shall not permanently discontinue any portion of its location unless permitted to do so by the Board. In event of such discontinuance, the rails, posts and wires shall be removed and the streets or highways put into the proper and safe condition for travellers with teams, carts or carriages, at the Company's own proper cost and expense.

Fifteenth. The road shall be completed over the entire location herein granted and operated on or before Nov. 1, 1901, or the Company shall forfeit all rights under its franchise, unless the Board for good cause shown shall extend the time.

Sixteenth. The section of the road located by this franchise shall be operated during the entire year unless prevented by the order of the Board of Aldermen, and the service shall be of sufficient frequency to reasonably accommodate the public.

Seventeenth. Any failure to comply with any condition of this franchise shall be remedied by the Company within a reasonable time after notice thereof; and in event of a wilful and persistent refusal thereof they shall forfeit all right hereunder.

Eighteenth. The right is expressly reserved to said City of Fitchburg to lay, construct, maintain and keep in repair all sewers and water pipes in all streets and ways, in locations herein referred to, and if it shall become necessary for said purposes, said tracks of said

Company may be removed so far as necessary; and the expense of all such removals shall be borne by said Company.

Nineteenth. The Street Railway Company shall indemnify and save harmless the City of Fitchburg from all damage to the water pipes which may be caused by electrolysis.

Twentieth. Whenever the Board of Aldermen consider the convenience of the public requires cross-walks for the purpose of approaching the cars, at regular stopping places along the line of its location, the expense of such cross-walks shall be borne by the Company.

Twenty-first. The right to lay down and maintain tracks located by this franchise is upon the consideration that the Company shall comply with all the laws of the Commonwealth now or hereafter applicable thereto, and also with all the requirements therein; and such further regulations as the Board of Aldermen of Fitchburg may make pertaining to the operation and maintenance of street railways, and the running of street passenger cars in the City of Fitchburg.

Twenty-second. Wherever said railway tracks cross any streams or water courses said Company shall construct its own bridges independent of the existing highway bridges.

Twenty-third. Said Company shall make some agreement with the Fitchburg & Leominster Street Railway Company for the mutual giving and receiving

transfers so that any person boarding a car of said Company anywhere on the line of the location herein granted shall upon the payment of five cents or the regular fare be entitled to receive a transfer which shall guarantee him transportation to any point upon the line of the Fitchburg & Leominster Street Railway Company within the limits of the City of Fitchburg without additional payment, and any person boarding a car of the Fitchburg & Leominster Street Railway Company at any point upon any line within the limits of the City of Fitchburg shall upon the payment of five cents or the regular fare be entitled to receive a transfer which shall guarantee him transportation without additional payment to any point upon the location herein granted.

Twenty-four. A formal acceptance and agreement to abide by the foregoing conditions shall be filed with the City Clerk within thirty days hereof.

The agitation for an electric line to Ashby had begun about two years previous to this and the project was received with considerable favor in both Fitchburg and Ashby. A corporation was formed, a franchise secured for building the railway through North street and there was \$2,500 deposited in the Safety Fund Bank at Fitchburg, and a like amount in a bank at Townsend. Frank F. Wright of Ashby, who was the first President of the corporation, was over eighty years old when he fell down stairs, receiving injuries from which he never recovered.

Andrew Whitney then consented to allow his name to be used as a candidate for the office, Henry Allison being one of those who urged him to accept. He was elected at the next meeting of the corporation. He used his influence in favor of having two terminals; using North street for freight and Mechanic street for passenger service. This alienated many of the North street subscribers who would not pay their subscriptions and joined the opposition, which already consisted of the Fitchburg & Leominster Street Railway Company and others who were able to wield considerable power.

The Fitchburg & Leominster Street Railway Company was determined that the Ashby line should terminate at the watering trough near the Burbank Hospital, or, failing in that, it should stop at Upper Common and transfer its passengers. This was a very inconvenient way to do and showed no consideration for the comfort of the travelling public.

At the hearing before the City Government a new and unexpected source of opposition was discovered when Colonel Priest argued that if they took the route planned to the City Hall it would interfere with the drill ground of the Fitchburg Fusiliers. As the Fusiliers have not had occasion to drill there recently it will be seen how ridiculous that objection was.

Not all of the opposition came from Fitchburg people. Lowell Holt of Ashby went about calling on different people in that town, endeavoring to convince them that the railway when completed would raise the

price of taxes. There were also certain rich men having automobiles who did not favor the introduction of the electric car line. On the other hand, Austin Heywood, a leading citizen, who was a well-to-do farmer, did not hesitate to give it as his opinion that the street railway would be "the salvation of Ashby." So the discussion raged until at town meeting the true sentiment was shown, for five thousand dollars was voted towards paying for grading the road in that part of the town where it was intended to build the street railway.

About thirty thousand dollars had been subscribed for stock when Mr. Whitney undertook the office of president and the outlook seemed bright. He was well informed in the details from having served as a director.

Further encouragement was furnished by a letter from F. W. Jones, M. D., of New Ipswich, N. H., in which, amongst other things, he said: "I served as Representative in the New Hampshire Legislature the past winter, and while there secured the passage of a bill to incorporate the New Ipswich, Greenville & Wilton Electric Railway Company. I based it upon a continuation of the Fitchburg & Ashby Street Railway Company's line." Mr. Whitney replied with enthusiasm, as is shown in his letter to Dr. Jones, dated April 23, 1903. He says: "Yours of April 17th is received and I am pleased to hear from you, and am glad to know you have secured the bill to incorporate the New Ipswich, Greenville & Wilton Railway Company, as I think that will be a great help to foster along the Fitchburg & Ashby electric road. We have been saying for

the last year that if we got the road to Ashby, it might be continued to New Ipswich; also a branch from Ashburnham and Townsend as feeders. The news of your getting the franchise in the above towns will give great encouragement to the Fitchburg & Ashby Street Railway Company."

In Mr. Whitney's collection of letters relating to the affairs of the Fitchburg & Ashby Street Railway Company at this time are those from contractors and workmen; from manufacturers of all kinds of devices for the equipment of electric railways and from trade journals, all of which were intended to instruct those who were confidently expecting to commence the construction at once, many of which were in reply to letters from Mr. Whitney, who was doing all in his power to have the road built.

It only remained to pay over the two thousand dollars mentioned in the franchise to the city of Fitchburg towards the bank wall on Mechanic street when Mr. Whitney, whose varied interests in the building line in Fitchburg had given him some experience with the city fathers, advised that some of "the blockings before the wheels" be removed before the money was paid into the city treasury. It transpired that the "blockings" were there to remain. Henry Allison, one of the first promoters of the railway, resigned from his office as treasurer of the Fitchburg & Ashby Street Railway Company.

When his year had expired Mr. Whitney made it known that he was not a candidate for reelection, for

the reason that he thought that some one having better health could do more for the railway. He suggested that they choose Wesley W. Sargent, Superintendent of the Fitchburg & Leominster Street Railway Company, for president, saying: "As that road had 'the handle' it might as well have 'the whole dish.'" Mr. Sargent declined the nomination, as did several others, and nobody seemed to want the office. Finally, A. E. Hubbard a stockholder, of Ashby, consented to serve, and was elected.

At a future meeting Mr. Spencer, then of Ashby, now of Fitchburg, was chosen treasurer to close up the business and repay the 10 per cent. subscription which had been paid in. The franchise ran out and the corporation dissolved.

The Greene Electric Light Company at Ashburnham was formed to furnish power to the Fitchburg & Ashby Street Railway Company. It was incorporated by C. H. Greene, Henry Allison, O. W. Loveland, A. E. Carr, Rev. George Shaw, A. E. Hubbard, Cecil Heywood and Andrew Whitney. Mr. Hubbard afterwards sold half of his interest to Henry Allen, the stablekeeper at Ashby, which made nine who were interested. The water privilege was bought of C. H. Greene of Ashburnham, and the necessary buildings were constructed and fitted up with appliances for producing electric power. It was thought that if such a plant was established it would encourage the street railway company to build, but it did not have the desired effect, and the plant was converted into an

electric light station. It ran for two years after the poles and wires were erected, when the man in charge of the station resigned, leaving it in charge of an assistant, when the dynamo burned out. Before another had been bought and installed to take its place the town bought the poles and wires for five thousand dollars and brought the power from Gardner. Now electricity is furnished from the Connecticut river, above Brattleboro, Vt.

Henry Allison and Andrew Whitney had advanced so much money to support the Company that the property came into their hands for debt, and, in 1911, was rented for a wood-turning shop for less than half the taxes paid, but it is better to have it occupied.

In the Fitchburg Sentinel of April 24, 1907, is the following account of the purchase of the Greene Electric Light, Power and Manufacturing plant:

"The most important real estate transfer of the week, recorded at the local registry of deeds, comes from Ashburnham. The Greene Electric Light, Power and Manufacturing Company conveyed to Henry Allison and Andrew Whitney by quitclaim deed, recorded in the registry in this city, on Tuesday, their right, title and interest to eight pieces of real estate in Ashburnham, situated near the county road from Fitchburg to Ashburnham, together with the right of keeping the dam, or any other dam at Wood's factory pond, so-called, with the right of flowage of land above the dam, so far as it may be necessary and convenient for the operation of the factory or other works, together with the right to take gravel from the land formerly conveyed to Elijah Brooks. The deed con-

veys all the grantor's rights in the real estate easements and right conveyed to the grantor by Charles H. Greene, trustee by two dates, dated respectively June 11, 1903, and Dec. 10, 1902. The deed was acknowledged by Charles H. Greene, President, and Alonzo Carr, Treasurer of the corporation.

"At a meeting of the stockholders of the corporation, held April 9, 1907, the following vote was passed: Voted, that the Greene Electric Light, Power and Manufacturing Company sell, assign, transfer and convey to Henry Allison and Andrew Whitney all its real estate and personal property, power plant, machinery, poles, wires, transformers and apparatus of every kind, together with all its rights, franchises and contracts, in consideration of their payment of the sum of one dollar and their agreement to assume and pay all taxes heretofore or hereafter assessed on said property and also all sums now due or hereafter assessed on said property and also all sums now due or hereafter due for principal or interest upon the mortgage bonds issued by this corporation and that the President and Treasurer of this corporation be and they are hereby authorized and empowered to execute, acknowledge and deliver to said Allison and Whitney all necessary and proper deeds, bills of sale, assignments and other instruments for the conveyance and transfer of said property in the name and behalf of this corporation."

A souvenir of this business remains in Mr. Whitney's possession, in the form of a good-sized package of the bonds of the defunct corporation, which are not worth the paper they are printed on.

CHAPTER XI.

LATER YEARS

Andrew Whitney's home life was broken up at the death of his step-mother in 1864. After that, he stayed for a while in each of the leading hotels of Fitchburg, the Fitchburg Hotel, the Rollstone House and the American House, and has a good word to say for them all, having been well treated in all of them. At this time, he dressed as well every day as he did on Sundays, for he was teaching music and would have been called a professional man. Those who remember how he looked along in those years, say he was "a swell in his silk hat."

He was too busy even in those days, attending to his numerous business affairs, to pay much attention to the fair sex, and usually took his two younger sisters whenever he went into society. When he was about thirty-eight years old there occurred an incident which was the source of considerable annoyance to Mr. Whitney. He had boarded for a while with Mrs. Sampson, an elderly lady who made a business of keeping boarders in a house not far from his sister Clara's, in Fitchburg. At this house was a man and his wife. She was inclined to be lively and struck up an acquaintance with Mr. Whitney, so that she used

to go to his room and borrow books of him. One day he returned home to find that, as a joke, she had made up the image of a woman, with a nightdress and a cap on, which she had put into his bed, expecting that he would put it out; but he did not make any fuss about it, only pushed it away so that he could sleep in his bed, and left it there for them to take away, which they did the next day. Not long afterwards, her husband had a lawyer send him a letter asking for a settlement, whereupon he went to the lawyer's office and talked so loudly that the squire excused himself on the plea of being obliged to go to the post office, and left him.

The story leaked out and was circulated about town, where it caused a sensation on account of the prominence of the young man involved in the suit. The lawyer was a man of no great repute, and, after awhile, he went to Mr. Whitney and wanted the case given up, but was told that as he had started the suit he had better carry it out, and it was done. Mr. Whitney secured George A. Torrey for his counsel, and the lawyer on the other side not only took in a partner of experience, for he had never tried a case in court, but Attorney-General P. Emory Aldrich of Worcester was present at both trials to assist them. There was a jury trial for assault, the woman charging that he had kissed her without her consent. At the first trial the jury disagreed, and at the second the incident was closed by fining Mr. Whitney one cent.

The Orthodox minister, Rev. Mr. Emerson, was

there and laughed at the idea of one cent damage, while Mr. Torrey said that he wondered how the opposing counsel would divide it between them. Considerable attention was attracted by these trials, which were well attended. Ex-Mayor D. H. Merriam told Mr. Whitney soon afterwards that the fact that the woman admitted that she continued to visit him and borrow books was all that saved him from a worse penalty. It was a foolish proceeding all through, and a more experienced lawyer would not have pressed the case.

This circumstance had considerable influence on Mr. Whitney's life for a number of years and is narrated in order to complete the authentic history of this decade.

All aspects of the law courts had their fascinations for Andrew Whitney, whose natural gifts qualified him to appear in defense of his own cause many times in his later life. It was seldom necessary for him to employ counsel, although he was frequently called into court on one pretext or another.

When he was keeping a music store in Fitchburg a young man came in and bought a violin bow and paid for it with silver quarters. Soon Mr. Whitney was summonsed to testify to that fact, as two old ladies had been murdered in the vicinity of Gardner, Mass., and they expected to prove that the silver had been taken from them. The result was that the young man was bound over for a jury trial in Worcester, Mass., but he was not convicted of the murder.

Mr. Whitney's coolness in the face of threats often

saved him from trouble. A book agent undertook to force him to pay for a volume left in his music room by saying that he would sue him, but did not succeed in intimidating him, but lost his temper, and taunted him with being "vacillating."

Andrew Whitney had to appear in police court on various charges and many times; in fact, H. C. Hartwell, who sometimes appeared as his counsel, said that "he was happy when he had a lawsuit on hand." Perhaps this remark was on account of the jocular air with which Mr. Whitney approached the court. His spirits seemed to rise, as he had a keen sense for the ridiculous.

Once when he was serving on a jury in Worcester a case came up about a cow, which, it was alleged, had been stolen from a herd. The greater part of two days was frittered away in endeavoring to decide exactly what color the animal was. On the first day a witness had testified that she was brown; then some one spoke of her as a "brindle cow," and things waited until that point was looked into and decided. On the second day of the discussion the weight of evidence was victorious in favor of calling her a "brindle cow." The whole proceeding seemed trivial to Mr. Whitney, whose time was too valuable to be spent in that manner, for his own affairs required his constant supervision. But the law had to take its course and could not be hastened for anybody. Instead of becoming impatient he took in all of the minutest details, which he afterwards related in his inimitable way, to the delight of his associates.

Once Mr. Whitney was hauled up to answer to the

charge of keeping an unlicensed dog. He went to the chief of police about it, and was informed that he must furnish one hundred dollars bail that he would appear in court at a certain time. The facts in the case were that his son, George A. Whitney, had owned a dog on which he had paid the license the previous year, but he had given it away to a young man who had neglected to take it home, so it remained at the Whitneys, and was there after the first of May. Mr. Whitney treated the case with his usual levity, saying that he had a good mind to go to jail to await his trial, for the sheriff had a good-looking daughter, who attended the same church where he played and whom he had never met. This would afford the opportunity. He gave his check for one hundred dollars, however, and when it came on for trial he pleaded guilty, as the chief advised him to do, and was fined twenty-three dollars.

He had to appear in police court another time before Judge T. K. Ware, in a case concerning a sewer which ran from the Marshall house on Elm street under the buildings on Main street. The ditch had been dug when T. C. Lovell, in charge of the water and sewer departments, remarked to him that he wanted to do the work of connecting the sewer to the street main, and Mr. Whitney agreed to have him do it. While waiting for Mr. Lovell to do his part of the work Mr. Whitney was surprised to be called into court and ordered to take care of the matter without further delay, and he was fined nineteen dollars for the neglect of the city water department. The injustice of this was

too rank to pass unnoticed, and Chief, of Police Whitney invited Andrew Whitney to accompany him while he examined the place to see if he had been "crucified," as he expressed it.

In a case when Mr. Whitney had Attorney George A. Torrey against him, he won and Mr. Torrey congratulated him after the trial, while they were still in the court house, adding: "No matter which side I am on you win." This case was a peculiar one, and was due to the poor judgment of some workmen who were mixing mortar in a Main street building. As fast as it was made they piled it up in the middle of the room, which had been used for a school room. At length the supporting timbers that held the lower joist broke, so that the men slid down to the next floor, together with the fresh mortar, which partly covered them. They were unable to prove that they had been injured, or that they had put the mortar there by Mr. Whitney's order. It was shown that the men had consulted together in Mr. Whitney's presence and had themselves decided to place it there. In cross-examining Mr. Whitney Mr. Torrey remarked: "Then you had a town meeting." To which he retorted: "Yes, but I was only the moderator." H. C. Hartwell was Mr. Whitney's counsel on this occasion.

George A. Torrey, Esq., was born in Fitchburg in 1838, and entered Harvard College in 1855. After graduating he attended the Law School at Cambridge for three terms, and received his degree at the end of the course. After graduating he entered the law firm

of Wood & Bailey at Fitchburg, as a student, and after his admission to the bar was associated with Mr. Wood in the management of the court cases, which necessitated frequent journeys to Worcester, then the only county seat. His father was "Cashier Torry" who so often joked Mr. Whitney about his savings. It was a case of "like father, like son," for there seemed to be no limit to the originality of the young lawyer, who was prepared to see the humorous side to anything. In him Mr. Whitney found a lawyer after his own heart, and employed him constantly.

In 1910 he published "A Lawyer's Recollections," in which he relates many laughable incidents in and out of the court room. He wrote in its conclusion: "If these random thoughts shall serve no other purpose, they may, at least, tend to prove that the practice of the law, possibly considered by some as a dry and uninteresting pursuit, is occasionally enlivened by incidents of an amusing character. I can truly state, however, however profitless they may have been to others, my services at the bar have been a source of enjoyment to myself, and I have never regretted that I entered the profession. Whether my clients have experienced such a regret I am unable to state." Such was the buoyancy of his spirit when over seventy years of age he was writing the account of the scenes he had loved so well.

In Springfield Mr. Whitney has also appeared to answer charges in police court concerning some things which had happened about his buildings. Judge Henry

Bosworth once fined him five dollars because the cellar at Poli's Theater had caved in after a heavy rain. The matter was continued one week, during which time Mr. Whitney had a substantial plank walk built over the washout. He conducted his own defense on this occasion in a manner which made the Daily News say that he was "the central figure" in court.

As the owner of a building is responsible for any accident caused there, a man appeared who claimed that his overcoat was ruined by a small tear made by a tack, which stood out on a bill-board on Mr. Whitney's land, but he was placated and a tailor repaired the rent for a dollar.

Another time, when the painters, who were working on the Whitney Building in Springfield, were a little too free with their paint, and, as a result, spattered some of it on the garments of a passing lady; she proceeded to air her grievance to Ex-Governor George D. Robinson, who happened to be Andrew Whitney's lawyer, and who persuaded her that it was of no account.

From his long and varied experience with law proceedings, Mr. Whitney has deduced the fact that the reputation of having money is a handicap, for the lawyers are tempted to prolong the case in order to enlarge their fees.

When he was over seventy years old, Andrew Whitney was called to Boston to testify as a real estate expert, when the United States government took land by the act of eminent domain for the site of the Fitch-

burg Post Office. There were several dwelling houses situated there, near the center of the city, many of which were occupied by their owners, who were unwilling to sell them. Judge Lowell was on the bench and kept Mr. Whitney on the witness stand for two hours and a half, while he was questioned and cross-questioned by both sides. He stood the test well and was able to furnish valuable assistance in adjusting equitable prices. Judge Arthur P. Rugg of Worcester represented some of the land owners and made the opening speech.

That busy men are those who have time for everything is no better illustrated than by Mr. Whitney's life for the first thirty years after he settled in Fitchburg. During the war time he was a member of Engine Company Number Three, which had its headquarters behind the Fitchburg Hotel. Firemen received no pay for their services in those days, and they lived at home, for it did not interfere with their other pursuits, excepting when there was a call to a fire. The men ran with their "tub," as the hand engine was called, and pumped the water from the nearest source of supply by main force. They met occasionally to practice, throwing a stream of water and sometimes had contests for valuable prizes.

To those who have followed his career, it does not need to be told what an extremely energetic man Andrew Whitney has been, both mentally and physically. For him hard work had no terrors, and the more he had going on at one time the better he liked it. It

would be difficult to determine what interest predominated in his life during the years preceding his marriage and immediately succeeding his settlement in Fitchburg. Intensely musical by nature and possessing the ability to perform all that was required of him and more, either as organist, pianist, violinist, baritone singer, or composer, it is remarkable that he had so large a bump of acquisition. He was constantly adding to his real estate holdings and improving it, without neglecting his manifold other duties. Perhaps the secret of this all round success lay in the fact that he knew how to make others work out his ideas and so gradually withdraw from the mere drudgery, and personally attend to only such things as he was unable to induce others to perform for him.

Fitchburg itself was developing fast, and one of his temperament was sure to be found in the advance guard of progress. His very musical training had given him a leader's instinct, and he set a rapid pace.

His motives have been misconstrued by those who have been required to work unquestioningly at what appeared to them to be an absurd operation. But there was always a reason why a concrete wall was made smooth on both sides, even when one side was buried twenty feet or more deep, as on Crescent street. Future generations may not realize the forethought which gave them one wall of a subway in the thickly settled portion of the city, but they will be under obligations to Mr. Whitney for many years to come for such incipient improvements which they will

discover as the years go on. Where others have failed he has undertaken to accomplish, and his efforts have been attended by so much success that, encouraged, he has attempted to do more and more, as the years have advanced, and his followers had become trained according to his ideas. He would remark that it was much more difficult for him to administer the affairs of his first block than it is now to direct the management of his whole property. This was for the reason that he undertook to do all that he could with his own hands.

In the years before the introduction of street railways, Mr. Whitney used to hire horses when he wanted to go anywhere within a radius of a few miles, and had various thrilling experiences with them. Mr. Joslin had a livery stable in the rear of the First Methodist Church, which he patronized. Amongst many experiences of this kind was one when, with his sisters Clara and Sarah, he hired a horse and sleigh and went to Leominster one evening to attend some musical affair. All went well until their return, when the horse realized that he was headed for home and ran all of the way into Fitchburg. All three of them together were unable to control the spirited animal.

The most spectacular runaway in which Mr. Whitney ever took part was on the same road. He had a man on the seat with him who soon jumped out, but Mr. Whitney held on to the horse and tried to subdue him as he took a lively pace down the hill past St. Bernard's church. At the foot of the hill the shop-

hands, attracted by the noise, came running out to see what would happen, expecting, no doubt, to witness nothing less than a smashup. While Mr. Whitney was exerting all of his strength to stop the runaway he passed Colonel Phillips, who said afterwards that he could not see what it was all about, or what made the horse run. The trouble was that a part of the harness had broken so that the shaft went up and down, striking the horse at every leap, which frightened it so that it kept running until it took refuge in the familiar American House stables, across Main street. This was before the stores had been added.

Twice in his life Mr. Whitney made a sudden exit from his carriage in consequence of the kingbolt breaking. Once when going up Mechanic street towards Ashby, and again not far from his home on Blossom street, when his hostler was driving. No one was injured either time.

One day he was driving home from Westminster behind a particularly old and steady horse, when, in West Fitchburg, a blast was let off close to the road without warning, which caused the horse to jump so violently that the front wheels were wrenched off and the horse ran into Fitchburg as fast as he could, leaving his driver behind in the road, with the remainder of the wagon. The horse stopped at the Fitchburg Hotel where the bystanders expressed their wonder that so moderate a steed should run away.

In the fall of 1892 a more serious accident was caused when Mr. Whitney was run into by a runaway

team while driving along Main street, nearly opposite Prichard street. He had just taken a basket of apples to the First Baptist Church, and, finding no one there, he had left them and was driving in his carriage towards Blossom street, and was just beginning to turn out to pass some teams in front of him when the runaway team struck his carriage with such force that he was thrown violently out, landing on the frozen pavement and receiving injuries from which he never fully recovered. He was detained at home for many months. In speaking of it Mr. Whitney said that had there been some one at the church he would have remained there and so would have escaped the fall, which, at his age, resulted so disastrously. On such small things does human welfare depend.

It was during his convalescence that a sensational episode occurred at his Pearl street home which might have resulted worse. His son, George A. Whitney, had come home from Lowell when he heard of his father's accident and had assumed the duties which Mr. Whitney usually attended to. He came home one night and went into the barn as usual to do the chores, when someone on the scaffold threw a pitchfork down the staircase. This alarmed him so that he ran into the house for a revolver, and was returning with it when the man inside of the barn opened fire on him, the bullet piercing his overcoat. He then went for a neighbor, who was a special policeman, but by the time they had returned the man was gone. The next day they could see the place where he had made his escape

through a scuttle hole in the rear of the stalls. After that experience George carried a revolver until one day when taking it out he accidentally discharged it through his hand.

Mr. Whitney was always fond of a good horse to take him around, but had no taste for racing. About war time he had a black mare which he called "Fanny." His next horse bore the name of "Charlie." Mr. Whitney kept him until he was so feeble that he was not used at all, for he had made up his mind not to sell another horse, but to keep them as long as they lasted. The reason for this was that after he had exchanged "Fanny" for a building lot, he heard that she was not well treated. This displeased him very much for he was always kind to dumb animals. So when he got wind of the intention of the authorities to interfere with old "Charlie" he was obliged to dispose of him before they did anything about it. A second "Fanny" was kept in the Blossom street stable for a number of years when she got cast and died. Mr. Whitney then bought a fine pair of black mares of Frank Wright of Ashby, for which he paid four hundred dollars. They were sometimes used in single harness. He called them "Dolly" and "Molly." They were allowed to grow old in his service, and "Molly," the last one, died in 1911. Mr. Whitney prefers to hire his heavy teaming done.

His son, George A. Whitney, early adopted the automobile as a means of locomotion between his home in Springfield and Fitchburg. In his plans at Blossom street Mr. Whitney has a fine garage large

enough to accommodate two cars. Soon after its construction was commenced Mr. Whitney's enthusiasm for that mode of travelling was checked by an experience which he had while riding over to Leominster one day on business. The road was rough, and the shaking up which he received was deleterious to his nervous system. After several years delay the garage is nearing completion, and in 1911 the roadway to it was practically finished before the snows of winter postponed its completion.

CHAPTER XI.—PART 2

LATER YEARS

In the Fitchburg Sentinel of July 6, 1872, which was then only published weekly, is the following notice: "In this town, July 3d, by Rev. G. W. H. Clark, Andrew Whitney and Didie Hudson, both of Fitchburg."

The bride was in her twenty-third year and the groom forty-six at the time. She had been a teacher in the Day Street Grammar School, and her former pupils speak of her vivacity and sympathetic manner of dealing with children, which made them all love her. She was small of stature and had brown hair and was possessed of a musical and artistic nature. As a student she excelled, and was proud to have a medal which she had received for her high standing when a pupil at the Lowell high school. From all accounts she seems to have been one of those rare persons whom everybody loved and whose charm is difficult to define. Her life, like some exquisite musical composition, moved along in an orderly fashion, without discord, and calmed and sweetened all who came in contact with it. Those who remember her best speak in positive admiration of her qualities of heart and mind, and not with the perfunctory praise so often

meted out to those who have gone out of this life. Unfortunately, her health was delicate, one of her lungs being affected at the time of her marriage.

THE HUDSON FAMILY

Her grandfather, William Hudson of Hudson, Mass., (which was then a part of Marlboro, Mass.,) had taken up a claim on some land near Ottawa, Canada, and his son William went there and taught school. By some accounts he is said to have been in the employ of the powerful Hudson Bay Company of traders, which had so much to do with the welfare of Canada in early times, and about which so many historical facts are interwoven. It is not at all unlikely that the young man was connected in some way with this company. While he was in Canada, he met his future wife, Jane Campbell, whose name has the genuine Scotch ring. They were married there and remained in Canada until after the birth of their children. As these children grew older, there is no doubt that William Hudson was desirous of having his sons and daughters possess a New England education, so he moved to Lowell, Mass., which had a reputation, at that time, for its excellent schools. In the end, it proved to be a wise move in many ways. Whilst in Lowell they attended the Worthen Street Church, and were all, but particularly the younger portion of the family, glad when their pastor, Rev. Lemuel Porter, called, for he paid much attention to the children in so tactful a manner that he won their hearts, and has remained

one of the pleasantest memories of their residence there. He was afterwards called to take charge of a church in Pittsfield, Mass., and went there.

The oldest child of the Hudsons was Sarah, who married Silas Dinsmore Corcoran. He was a surgeon and went to the Civil War in that capacity. He was amongst the missing at its end. Mrs. Corcoran, who had no children, went home and stayed with her father and mother, and cared for them as long as they lived. As all of their children had married and had gone away from home her presence there was providential. When her youngest sister, Didie, passed away in 1886, she undertook the care of the three Whitney children, until after Andrew Whitney's second marriage in 1899.

Rosanna Hudson, the second daughter, married Byron T. Abel of Goshen, Conn., who died in 1877.

Elizabeth Hudson, the third daughter, married Abel P. Adams of Lowell, Mass. They lived in Fitchburg for a while, then went to Winchendon, where Mr. Adams worked at pattern making for Baxter Whitney, and was sent to Philadelphia in 1876 to take charge of an exhibit of machinery at the Centennial Exposition. He afterwards moved to Springfield, Mass., where he worked in a shop located on Lyman street, and lived on the corner of Worthington and Magazine streets. Andrew Whitney made his home there for a while in the nineties. There are two daughters: Nettie, a teacher, who married J. Chauncey Lyford, for many years principal of a school in Wor-

cester, Mass.; and Jennie, who married Charles Frederick Mathewson, well known in musical circles in Springfield.

Harriet Horton Hudson, the fourth daughter, married David H. Wilson of Lowell, Mass., where they made their home. Three sons were born to them, Harry D., Arthur, and Walter D. The last named died in 1911.

William Hudson, the eldest son, and fifth child, married Sarah Kibbee of Lowell, Mass. Both are dead. They left two daughters: Fanny, who married F. M. Barney, and who has one daughter, Ruth, the possessor of a lovely soprano voice, and who sings in the Eliot Street Church in Lowell; and Ione, the wife of Frederick Noyes, who has an adopted daughter, Irene Noyes.

Jennie Frances Hudson, the sixth child, married William Harrison Libby of Standish, Me., where he was for many years the Town Clerk and Treasurer, besides being the village storekeeper and postmaster. At the time of his death he was a member of the Maine Legislature.

Thomas Campbell Hudson, the seventh child, married Theodora B. Jones of Portland, Me. When he was a mere lad he left his school at Kent's Hill and enlisted in the Union Army. His son, Winslow, was named for his grandmother's family on his mother's side.

Josephus Hudson, the eighth child, dropped his middle name, which was Morse. He left school at the

same time that his brother Thomas did and enlisted in the 17th United States Regulars of his native state. Both youths were such fine penmen that they were retained to do clerical work at Fort Preble in Portland Harbor. Josephus was anxious to see some fighting, and was transferred, at his own solicitation, to Virginia, where he was captured on the second day, and went through several Confederate prisons, from Libby to Andersonville. With the aid of an old colored man, he escaped in a boat to the bark "Hilton Head," and landed off Fortress Monroe, from which place he made his way north. He married Mary A. J. Roberts of Portland, Me., and they went to Old Orchard to live. Later he represented a New York spice company in Upper Guinea, where he became infected with the African fever, and died from its effects only three weeks after reaching his home in America.

Gardner Church Hudson was the ninth child. He married Margaret Murkland of Lowell, Mass. They had two children : Gardner Kirk, former City Solicitor of Fitchburg, who married Alice Cummings, and resides in Fitchburg, where he practices law ; and Alice Hudson of Watertown, Mass.

Didama, who married Andrew Whitney, was the tenth and youngest of the Hudson children. Her unusual name was received from Didama Church, the wife of her father's brother, of whom the children were all very fond. Her school days were spent in Lowell, Mass., where she displayed a fine capacity for scholarship. After the removal of the Hudson family to Port-

land, Me., she had an opportunity to develop her musical and artistic talents, attending a convent situated there, for that purpose.

It was while there that she wrought the exquisite silk tapestry, representing King David playing on a harp, which is still treasured in the Whitney family. It is said that the silk thread which was used in this beautiful masterpiece was imported from France, at the cost of seventy-five dollars. That it took several years to finish is not surprising, for it measures thirty-two by thirty-six inches, and there is not the least roughness or inequality evident in the whole. The central figure bears a striking likeness to Andrew Whitney, whom, of course, she had not seen at that time. Its ornamental border is of purple grapes, gracefully combined with white lillies, the whole being a fitting symbol of the purity and fruition to which she afterwards attained.

It is flawless in execution, and the light and shade of the figure are produced with such exactitude as to make it resemble a painting by some old master. Passing years have faded the colors only sufficiently to make them blend.

It is said that "Didie," as all her friends called her, first went to Fitchburg to visit her sister, Mrs. Adams, but remained to teach in the public schools. Her father and mother removed there and occupied the house on Pearl street owned by Andrew Whitney, who lived there with them for several years previous to their marriage in 1872. At one time it appeared as though

Didama would marry a man she was engaged to in Portland. She had bought a fine Emerson piano of Mr. Whitney, and had paid one hundred and fifty dollars



MRS. ANDREW (HUDSON) WHITNEY

towards it when she asked him to take it back, which he did and refunded the money to her. She went to Portland but soon returned, having discovered that she liked Andrew Whitney better than the other man. They

were married soon afterwards, and the same piano was placed in their home and Mr. Whitney still has it in his sitting room at Blossom street. In the intermission of his business calls he enjoys as much as ever hearing some friend play the old familiar tunes, and its tones seem to recall to him more vividly than other means the days long since departed.

Didie was above all a home-loving woman, and doted on her children, of whom she had three: George Andrew, born April 2, 1873; Alice Ethel, born May 5, 1875; and Edith Irene, born Oct. 8, 1878. She was attached to the beautiful Pearl street home, but one winter, that of 1875, the family stayed at Mr. Whitney's Main street block, at 190½, which was fitted up especially for them to live in. The experiment did not prove satisfactory and was never repeated.

The only journey of any length made by Mrs. Whitney after her marriage was when she went to Philadelphia at the time of the Centennial Exposition, with her older sister, Mrs. Abel Adams, and her two nieces. Mr. Adams was already there with his exhibit of machinery, and they joined him. Mrs. Whitney was so unfortunate as to lose her baggage, and with it her prized medal, won in Lowell, which was never recovered. An incident just before starting nearly deprived her of taking the trip. The woman she had engaged to care for the children during her absence sent word at the last moment that it would be impossible for her to come. Mrs. Whitney hastened to Mrs. Hubbard's, and asked her to take the two little ones in charge. She

consented to do so reluctantly, because she was unaccustomed to the care of children, not having any of her own. When the children came they were afraid of her, but took to Mr. Hubbard at once and learned to be so fond of them both that when their mother returned after nine days the little girl had forgotten her and wanted to stay with her Aunt Clara.

About this time George, who was endeavoring to master the intricacies of the English language, was introduced to his Aunt Sarah Dewing, his father's sister. He was only familiar with one Aunt Sarah, his mother's sister, Mrs. Corcoran, so he regarded the second Aunt Sarah with suspicion. Finally, his childish thoughts found vent in words. "Us don't belong to she," resulted and was greeted with mirth by his mother and aunts.

Mrs. Whitney was fond of telling her sisters about the children's cunning ways. One day she told how George sat on the floor amusing himself with some building blocks and had finished a towering structure according to his own ideas and was viewing it with some pride when his sister Ethel came along and pushed it over; although plainly grieved he at once set about restoring it to its first proportions, and had just finished it again when the little girl demolished it for the second time; not discouraged, the little fellow patiently toiled away to rebuild, and for the third time saw it completed only to be again destroyed in the same manner. This was too much for him to bear in silence and he burst into tears and ran to his mother,

and, throwing himself into her lap, exclaimed: "Oh, mamma, Ethel does fuss my patience so." While comforting him she could not keep from laughing at the quaintness of his expression.

Young George and his father were much together and had one experience which came near being their last. They were blasting under the barn, and after the train had been fired escaped to safety by only a hairs-breadth. Before he was a year old Aunt Sarah Corcoran fell down stairs with George in her arms, but neither of them was injured.

For fourteen years the energetic but frail mother lived to enjoy the company of her children, then she began to lose strength, and at length became so feeble that a specialist was sent for to come from Boston and examine her condition, which he pronounced to be grave. She was suffering from that dread disease, consumption of the blood, and gradually let go of the things of this mortal life and passed into immortality on April 30, 1886. Shortly before her death she spoke of the fourteen happy years she had passed with her husband, and said that she wished that she might live fourteen years more in his company. It was not to be so, but her words have been of comfort to him ever since.

All of the Whitney family who had died had been interred in the Glenwood Cemetery in Ashby, but then Andrew Whitney bought a lot in the highest part of the new Forest Hill Cemetery in Fitchburg. To mark her grave he erected the best monument then seen in

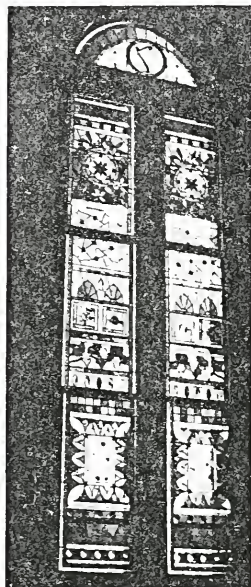
town, which he had secured in Boston. An angel carved from the finest Italian marble surmounted the shaft. No more appropriate memorial could have been



THE WHITNEY MONUMENT

placed there than this winged figure with its beautiful face turned towards the sunrise. The bereaved husband made it a labor of love to see for himself that the foundations were thoroughly laid, there being eight feet of

solid stonework extending forward and making a foundation for a walk. This was covered with loam when the lot was graded, and remains so until this



MEMORIAL WINDOW

day. From the foot of the shaft to the highest point of the monument is twenty feet.

Mrs. Whitney and the three children belonged to the First Baptist Church, of which Andrew Whitney

was for many years a member of the parish, and he caused a beautiful stained glass window to be placed on the east side of the auditorium in memory of his departed wife. A golden harp symbolizes her love for music, and the crimson flowers below her warm love for life, whilst her name is inscribed below in never fading letters.

The three children were taken from the arms of their mother by their Aunt Sarah Corcoran, who cared for them faithfully for over ten years.

George A. Whitney continued in the public schools of Fitchburg until he went to Lowell, Mass., and entered a railroad office there, living with his Aunt Harriet, whose husband was David H. Wilson of that city. He remained there until the accident to his father in 1892, when he returned to Fitchburg and assumed the management of his father's affairs during the months which followed, when his father was disabled. His business ability, even at that early age, was so marked as to gratify his father, who from that time on gradually placed much responsibility with him.

As a young man, George A. Whitney was musically inclined and profited from his father's instruction so that he developed a good singing voice and could play on the piano. His father spoke of him as one who could play the chromatic scale as it should be done, a thing which few of his pupils could do. It was one of Andrew Whitney's diversions to teach his children to play the piano, and to "scar," as vocalizing on that word was called.

George A. Whitney had every opportunity to gratify his taste for theatricals, for amongst the Whitney family possessions was a finely equipped opera house. It is



MR. GEORGE ANDREW WHITNEY

related how he organized and trained a minstrel troupe and had gorgeous costumes and elaborate scenery at his command, but his ambitions did not follow in that trend, for he was seriously inclined, and as a member

of the First Baptist Church and the Young Men's Christian Association was equally zealous in good works. The Y. M. C. A. could always count on having



MRS. GEORGE ANDREW (RUSSELL) WHITNEY

the use of the opera house for its entertainments and lectures. On Sunday he was to be seen with his Bible under his arm making his way churchward as regularly as the day came around.

When his father added real estate in Springfield to his already large holdings in Fitchburg George A. Whitney spent much of his time in that city. He mar-



MR. HAROLD IRVING COOK

ried on Oct. 28, 1908, Miss Sadie M. Russell of Springfield. Their wedding took place in Fitchburg, because he wished his father to be present at his marriage. His home is at 44 Firglade avenue, in Springfield,

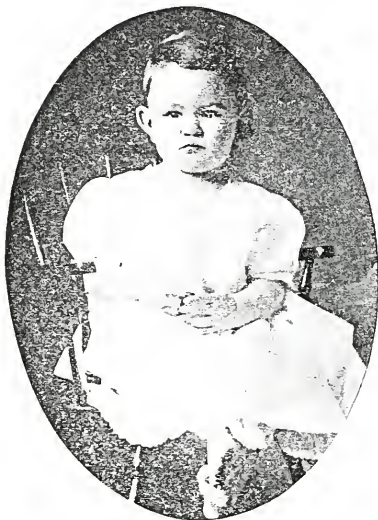
which is in the fine Forest Park section. They attend the State Street Baptist Church. He retains his citizenship in Fitchburg and votes there.



MRS. ALICE ETHEL (WHITNEY) COOK

George A. Whitney possesses that elusive quality known as personal magnetism to an unusual degree, and it is interesting to note how much he can accomplish in the short time he has to devote to business

while in Fitchburg. One can tell when he is expected to arrive, for the corners in the vicinity of his offices are occupied by waiting employees and tenants, each of whom is on the alert to have the first word with him.



STUART WHITNEY COOK—15 MONTHS

When he arrives it is frequently with a similar retinue, with whom he has employed his time while travelling. The ease with which he disposes of so many claims on his attention could only be acquired by years of experience. He always devotes some of his time to his aged

father at his home on Blossom street, where the time is all too short for the interchange of confidences and the leave-taking is with a manifest regret, which is so uncommon between father and son in the twentieth century.

Alice Ethel is said to resemble her mother more than the others do, although in complexion she favors her father. She attended Northfield Seminary in those



ANDREW WHITNEY AND GRANDSON

early days when it was nurtured by that earnest evangelist, Dwight L. Moody. While she was there Mr. Whitney visited her at the close of the term. He stayed at the large Hotel Northfield. One morning he went into the parlor, which was unoccupied at the time, and began to play on the organ there for his own pleasure. He became so absorbed in his music that he did not notice that the room was filling up with people coming

in for a meeting, until they requested him to play for the service, which he did just as he would have played in church.



MR. GARDNER CHENEY BASSET

On Nov. 21, 1907, Alice Ethel Whitney was married in Springfield to Harold Irving Cook of Woonsocket, R. I. They reside in Newton Highlands and have one son, Stuart Whitney Cook, born April 1, 1909.

The younger daughter, Edith Irene, resembled her Aunt Sarah Corcoran in having dark hair. She was fond of study, like her mother, and after finishing her



MRS. EDITH IRENE (WHITNEY) BASSET

course at the Fitchburg High School entered Wellesley College and graduated there, returning for a year for post-graduate study.

On Feb. 6, 1907, Edith Irene Whitney married at

73 Erie avenue, Newton Highlands, Gardner Cheney Basset of Worcester, who is occupied with special research in biology; studying first at Clark University in Worcester, and afterwards at Johns Hopkins at Baltimore, Maryland.



MRS. ANDREW (MORIARTY) WHITNEY

In 1899 Andrew Whitney surprised his friends by marrying a second time. In the Fitchburg Sentinel of July 31, 1899, is to be seen the following notice: "Whitney-Moriarty. Andrew Whitney and Miss Jennie Moriarty were married by Rev. Frank Rector,

at the First Baptist Parsonage, Saturday night. Mrs. George L. Hosmer, sister of the bride, was bridesmaid, and George A. Whitney, son of the groom, was the best man. This is Mr. Whitney's second matrimonial venture. He is 73 years of age and the bride a handsome woman of 37, who for many years had dress-making parlors in one of Mr. Whitney's buildings. She was born in Fitchburg, the daughter of Thomas and Catherine (Butler) Moriarty, and has always lived here. Mr. Whitney has three children, George A., Ethel and Edith. Mr. Whitney has provided for them, having transferred to them property sufficient to give them a good income."

Mr. Whitney was well-known and liked by the theatrical profession, owing to his Opera House, so they announced his marriage from the stage during the Saturday night performance at Whalom, where there is a charming summer resort on the shores of Whalom Lake, about two and a half miles from Fitchburg center, and one of the best summer theaters in New England.

During Mr. Whitney's prolonged stay in Springfield, the family had moved from the Highland avenue home to 304 Blossom street. It was to this home that Mr. Whitney brought his second wife, and it is told how she tactfully suggested that his children call her "Jennie." On August 13 of the following year, their daughter Catherine was born, and died the same day. Mr. Whitney was fond of children, but they have had no more since then.

The second Mrs. Whitney was a golden blonde in her youth. When her hair became gray it added charm to her fair complexion. In manner, she is gracious and smiling to all. She is a woman of great force of character, as is manifested by the confidence with which she carries out Mr. Whitney's slightest wish. She is fond of reading and art, and is as great a collector of odds and ends as her husband is, although in the more feminine line of laces and furniture. She is extremely fond of nature, and enjoys being out under the blue sky and in the fresh air.

Her early home on Mack road, on the south side at Fitchburg, has come into her possession in recent years. The Mack homestead nearby was the gathering place of the first Methodist meeting ever held in Fitchburg. Mrs. Whitney's godmother, Jane Kilgore, was a Methodist, and she was early converted to that faith.

THE MORIARTY FAMILY

Mrs. Whitney's grandfather, Thomas Moriarty, High Sheriff of County Kerry, in Ireland, was a fine gentleman who owned his own estates. His son Thomas Moriarty, the second, was only twelve years of age when he ran away from home and embarked on a sailing vessel bound for America. He was enabled to do this for his passage money was furnished by a family friend who sympathized with the boy when his father had taken a second wife with whom he did not agree. When he landed at Boston, a doctor by the name

of Moriarty, although not a relative, urged him to remain in that city and become a doctor, offering to pay for his education. For some unknown reason he went to Ashby, Mass., and took up palmleaf splitting with Mr. Burr, and later with Mr. Stratton. When he had saved a sufficient sum of money to repay his benefactor who had advanced his passage money, he made enquiries concerning his whereabouts, and was informed that he had died. But he never forgot this debt, and when he heard later that he had been misinformed he did not rest until he found that his generous friend was not only living but was blind and in need. He sent him the money and soon afterwards received a letter of gratitude from his daughter, who wrote that the money had been used to make her father's last days happier, and to pay his funeral expenses.

The romance of Thomas Moriarty's life began when he was nineteen years old and still living in Ashby. One day he went to get a drink of water at a pump and met there the pretty English girl who was to be his wife. She was Catherine Butler of Liverpool, England, and in the course of time they were married, notwithstanding the fact that he was a Roman Catholic and she was a Protestant. After their marriage in the Unitarian Church in Ashby they went to Lowell, Mass., where the ceremony was repeated by the celebrated Father John, of medical fame. This was done in order that their claims on his father in Ireland would be respected, in case any of the family returned to the old country, but none of them have ever done

so. An uncle in Ireland was a Bishop in the Roman Catholic Church, and two of Thomas Moriarty's sisters became Sisters of Charity. A half sister came to America and married Chief of Police Fitzgerald, who is widely known as a brave officer. In making one arrest he received four bullets in his body, and survived to tell the tale.

Before his death, Thomas Moriarty became very zealous in the cause of the Roman Catholic Church, but his wife held to her early faith, and their children were permitted to choose for themselves the church they preferred. Mr. Moriarty was a great admirer of Mr. Whitney, and it is said that when his daughter Jennie was inclined to treat his overtures for matrimony as a joke, he took the occasion to instruct her on the great honor it was to receive the attentions of so fine a man.

In the Fitchburg Sentinel of April 23, 1907, was the following obituary: "Thomas Moriarty, aged 77 years and 11 months, a well known resident of this city, died at his home, 39 Mack road, this morning about 8.40, after an illness incidental to his age. At one time Mr. Moriarty was one of the most prominent business men of the city, and, in the early history of the industry was connected with the late William M. Leathe in the palmleaf business. He and his wife lived in Fitchburg for years. She died April 15, 1899. Their union was blessed with nine children, Essie C., wife of G. L. Hosmer of Fitchburg; Mary E., wife of R. A. Rugg of Leominster; Ella T. died September, 1890;

Elizabeth Gertrude, wife of T. H. Kenney of Worcester; Jennie M., wife of Andrew Whitney of Fitchburg; Henry Thomas died October 4, 1865; Edward C.; and Sadie G., wife of F. B. Wilde of Allston, Mass."

The following account of his funeral was taken from the Fitchburg Sentinel of April 25, 1907: "The funeral of Thomas Moriarty was held from St. Bernard's Church this morning at 10 o'clock, with a solemn high mass of requiem, celebrated by Rev. Fr. John Kenney of Leicester, assisted by Fr. J. J. Hussey as deacon, and Fr. W. J. Foran as sub-deacon. Music was rendered by the church quartet, with Miss M. G. Carey at the organ, and after the services they sang 'Lead, Kindly Light.' The bearers were Bernard Hennessey, Stephen Roach, James W. Hennessey, James Leavitt, Maurice Hurley and Frank Stone. The interment was in St. Bernard's cemetery, where prayers were read at the grave by Fr. Kenney and Fr. Hussey. A large number of floral offerings testified to the esteem and respect in which the deceased was held, and a large number of people followed the funeral."

Ever since their marriage Mrs. Whitney has devoted all of her time to furthering Mr. Whitney's interests, and has become an enthusiastic business woman under his tutelage, assuming all the duties of a private secretary and confidential agent. Their home resembles an architect's office, in that plans and samples of all kinds of modern building devices find a temporary lodgement there, while being passed on by

the master-builder, whose physical strength has for a number of years limited him to the four walls of his residence.

In the later years of his driving about with his span of black horses, Mr. and Mrs. Whitney and Mr. and Mrs. Hosmer went to Ashby to church one Sunday. As they ascended the stairs leading to the auditorium of the Unitarian Church Rev. George S. Shaw, the pastor, hastened to meet them and personally conducted them to a place of honor.

The same party also drove to Ashby to attend the dedication of the town library. These were perhaps the last times that Mr. Whitney visited his native town, and he was then past eighty years old.

The mass of newspaper notices which relate to Mr. Whitney are worse than useless as a reliable source of information; there is so much fancy in them that the facts are obscured. He should be the easiest person in the world for a newspaper reporter to interview, for he either says at once that he has nothing to say for publication or answers frankly and without hesitation such questions as may be asked of him about a certain subject. That he is often misrepresented is due more to the prejudice of the individual who undertakes to interview him than to his reticence about his own affairs. It is said that "it takes a genius to understand a genius," and if it were possible to assign only thoroughly well qualified persons in such cases there would be less misconception and consequently fewer mistakes.

Perhaps it is not remarkable that in the course of his several years of retirement, public sentiment has formed an Andrew Whitney of its own, not at all true to life, and that one who knows him only by hearsay, and perhaps from those who have never met Mr. Whitney, should be embarrassed by the apparent contradiction between what was expected and the real truth.

Andrew Whitney's sun-parlor is not in the thirty-first story of some sky-scraper, and accessible only by a private elevator, like the office of a well-known financier, but is separated from the outside door only by a vestibule. Often in pleasant weather both doors are ajar, and his own voice bids the visitor enter. After a cordial handshake, and a searching glance, if the newcomer be a stranger, the conversation progresses while seated opposite each other in comfortable easy chairs. At the time of Mr. Whitney's eighty-third birthday an article appeared in various newspapers which will be quoted with the corrections made, in order to show how bewildering it would be if, in the future, some one undertook to ascertain the facts concerning Mr. Whitney's history by reading from the daily papers. Far from resenting such misstatements, Mr. Whitney views them with an indulgent air of amusement.

The clipping at hand is from the Springfield Union of March 2, 1909. It is as follows: "Andrew Whitney, of 304 Blossom street, Fitchburg, formerly of this city, celebrated his eighty-third birthday with an informal

gathering of relatives and friends in his home last Sunday. Mr. Whitney is well known as a public-spirited man and has always been interested in children, and is considering the setting aside of a five-acre tract of land in Highland avenue for a public playground in Fitchburg. This tract is part of Mr. Whitney's original home in Fitchburg, the other section having been sold for a site for the Fitchburg State Normal School some years ago. [The truth of this matter is that he has been unwilling to part with what remains of his estate on Highland avenue. One insistent would-be purchaser lost his patience and demanded to know if he would part with it for \$100,000, and received a mild "Yes" in reply. As for giving it to the city Mr. Whitney regards Fitchburg in his debt for damages, and is not inclined to do anything of that kind until he has been paid.] Among Mr. Whitney's acquisitions in this city are the Whitney Building, Poli's Theater Building and the Fort and Moore's buildings. [The last is owned by George A. Whitney and his sisters.]

"Andrew Whitney was born Feb. 28, 1826, in Ashby, son of Jonas P. and Mary Whitney [his mother's name was Rebecca], and one of a family of seven children. [Jonas P. and Rebecca Whitney had ten children, nine of whom lived to be of a good old age.] The other children are Julius L., of Brattleboro, Vt., until very recently connected with the Estey Organ Company; Milo Whitney of Boston; Jonas, of Fitchburg; Mrs. Clara Hubbard of Fitchburg; Mrs. Sarah P. Dewing of Boston, and Josiah D. Whitney, who died

several years ago. [This left three sisters out of the enumeration: Mrs. Isaac Cushing, Mrs. James A. Mansfield, and Ellen, who died in infancy.] To Mr. Whitney three children have been born. George A. of this city is the only son, and was married Oct. 28, 1908, to Miss Sadie M. Russell of this city. George A. Whitney owns considerable real estate and is in company with his father in the ownership of some of the Whitney enterprises. He manages his father's business here and lives at 44 Firglade avenue. One of Mr. Whitney's daughters, Alice Ethel, married Harry I. Cook of Woonsocket, R. I., who is with the King, Richardson Company of this city, and the other daughter, Edith Irene, was married Feb. 6, 1907, to Gardner C. Basset of Worcester, who is doing special work at Clark University.

"Mr. Whitney lived in Ashby until he was twenty-one years old. [For three years previous to his being twenty-one he lived in Springfield.] He received his education there and made his first money there taking care of a country church. His duties included cleaning the church, taking care of the fires, mowing the lawn, shoveling the snow from the sidewalks, and filling in as organist when the regular organist was away. For these duties he received ten dollars a year. [It is a pity to spoil a good story, but he did not play the organ in church at Ashby, but did sometimes blow the bellows.] Although he had no schooling except what he received in Ashby he has always been an observing man, so that later he became well educated. [He had excellent

schooling in Springfield during the three years of his residence there, his teacher being no other than the well known Ariel Parish. There is no doubt about his having a good practical education, for he did not waste his time in reading novels.] He has an excellent command of English and a sense of humor that made him numerous friends. From Ashby his parents moved to Fitchburg, where he remained a short time until the family moved to Springfield. [As has been seen, the Whitney family went to Springfield from Ashby, and after three years moved to Fitchburg.] In Fitchburg the family began the manufacture of reeds for the Estey Organ Company of Brattleboro. [The Whitneys not only made reeds but built large pipe organs, as well as parlor organs and melodeons, both at Ashby and Springfield, as well as at Fitchburg.] When they moved from Fitchburg the family was too poor to pay its way, and the problem of raising the necessary funds perplexed the father. Unknown to the rest of the family, Andrew made a small cabinet organ, which he exchanged for the transportation of the family to Springfield, together with the household goods and the furnishings of the little reed shop. [There is a grain of truth in this assertion. Jonas P. and Josiah went to Springfield to establish their new factory there, and left Andrew at home in Ashby. He made an instrument during their absence which he sold to Mr. Piper, who afterwards teamed their furniture to Worcester. It is possible that the amount paid him coincided with the price he paid for the instrument.]

"After arriving in Springfield the reed shop was located near the present Boston & Albany freight house in Charles street, and the home was near by. [The home was located at first on Spring street, later at the corner of Lyman and Chestnut streets, and Mr. Whitney is positive that the shop was on the same side of the railroad track, and that it was reached by going up a lane now obliterated.] Mr. Whitney became an accomplished musician and played in four or five churches in this city during the years he remained here. [Mr. Whitney became an accomplished musician all right, but during the short stay in Springfield played only in the anti-slavery church or as a substitute.]

"The family remained here but a few years, when the reed business was sold to persons directly connected with the Estey Company. [The Whitneys all removed to Fitchburg and took the business with them, and continued to manufacture instruments.] Andrew and Jonas, with their parents and sisters, returned to Fitchburg, where, with their father, they bought some real estate and continued in the reed manufacturing business. They also manufactured melodeons and opened a music store. They continued in partnership for a short time, and on account of their father's health, he retired from business and the property was divided between the two sons. Andrew took the music store and half the real estate and Jonas took the reed manufacturing business, which he now owns, together with the remainder of the real estate. Andrew then started teaching music, [he taught music while

in Springfield,] and secured the exclusive territorial agency for a piano and a line of musical instruments. He was successful as a music teacher and dealer, and his services were in great demand as an organist. His prosperity increased, and he began buying real estate and building stores in a new section of Fitchburg. A group of stores called the 'Old City,' and another group called the 'New City,' some distance apart, were already built, and he bought the land between these and made a central group. He did not allow his buildings to remain idle. If they were not rented readily, he made his own stores out of them. At one time, in this group, he owned a music store, a dry goods and fancy store, stationery store and a clothing store, all distinct. [At one time and another Mr. Whitney has conducted temporarily stores of many kinds which came into his hands for debt, but the music store was the only one he established.] He has, however, sold all of his business except his real estate.

"Mr. Whitney is a keen judge of the value of property and has made a success of the real estate business from the start. At one time he had an option on several pieces of property in Worcester, but sold the property to R. C. Taylor at a large profit. [After Mr. Whitney's option on the Worcester property had lapsed, Mr. Taylor bought the site of the Chase Block there.] Mr. Whitney then started to look over property in Boston. He obtained an option between Temple and Winter streets at \$400 a front foot. He

had a close friend and business adviser, who had been backing him in many real estate deals, but this friend told him if he did not rid himself of this option and stop making such crazy investments he would not give him support any longer. [The absurdity of Mr. Whitney's ever having what is known as a "backer" is patent to those who know of his independence ever since he began investing in real estate. He disclaimed all knowledge of any one who held that position.] This was late in the seventies. Mr. Whitney took the advice of his friend and sold at a small profit. George Whitney had occasion to look over the same property, a few days ago, and found that it could not be bought for \$4,000 a front foot. Its value has multiplied ten times since Mr. Whitney had the option on it.

"Mr. Whitney confined his real estate business to Fitchburg until 1892, when, at the solicitation of A. P. Adams of this city, he came to Springfield and bought the Frank Hale property, where the Whitney Building is now located. This includes a strip of land the width of the Whitney Building, extending back to the Myrick Building. [The whole tract of land back of Whitney's building, in Springfield, has been acquired by the Whitneys at different times, so that they now own to Broadway.] Later, he bought the property where Poli's Theater is and built the theater building, which he leases to Poli. He bought the property at the corner of Lyman and Chestnut streets, known as the Produce Exchange Building, which he sold to Charles and Edward Donoghue and Frank Pinney. He has put

through numerous other real estate deals, including the purchase of the property of the Springfield Fire and Marine Insurance Company, at the corner of Main and Fort streets, when it moved to its building at the corner of State and Maple streets.

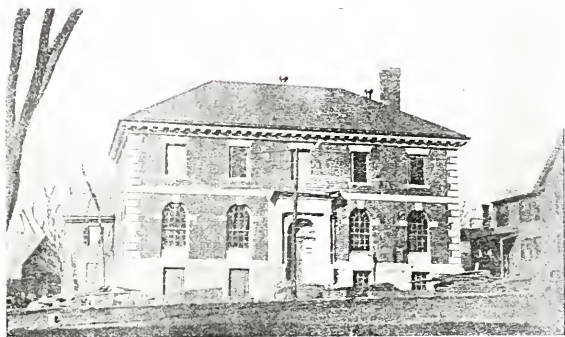
"Andrew Whitney's first wife was Miss Didama Hudson, daughter of William and Jane Campbell Hudson. Mr. Hudson travelled about the country much and was at one time connected with the Hudson Bay Company. The first marriage took place in January, 1872, [the correct date is July 3, 1872,] and Mrs. Whitney died April 30, 1886. Mr. Whitney was married again in July, 1899, to Miss Jennie M. Moriarty of Fitchburg, by Rev. Arthur Snell of the First Baptist Church of Fitchburg. [This is in the main correct, excepting that the minister's name was Rev. Frank Rector. Rev. Arthur Snell officiated at George A. Whitney's marriage, which may account for the error.] All of Mr. Whitney's children and the relatives who could gathered at his home for dinner yesterday. Mr. Whitney has been an excellent provider, and his married life has always been happy."

This criticism has been written to show the futility of depending upon the daily newspaper for data in compiling the account of the life of a prominent man.

Mr. Whitney has a large collection of newspaper articles covering many years of business activity and which are amusing reading. No one enjoys them more than he does, for they relate to a great variety of affairs in which he has been more or less interested. He often

speaks of the fact that he has been three times reported dead.

When the Whitney genealogy first came out the agent who called on him was startled to be asked if he expected to sell a copy of his book to a man who had been dead so many years. He actually drew back in consternation, but Mr. Whitney hastened to reassure



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him that he was not a ghost, notwithstanding the fact that the book stated that he had died on April 30, 1886, the mistake being due to the omission of the letter "s," so that instead of "she" it read "he."

Another time when a workman on the Whitney Building in Springfield fell down the elevator well it was rumored that Mr. Whitney was killed.

Again, when he was overtaken in his carriage by a

runaway horse he was thought to be dead, but recovered so that he was able to be about for many years. This rumor had not been contradicted at the time of the death of his cousin, John A. Piper, so that when they were making up the list of relatives to notify, Mr. Whitney's name was omitted.

Mr. Whitney has never had the time to belong to clubs or lodges. Many years ago he was a member of the Choral Society and of the Sons of Temperance. He is a member of the Fitchburg Board of Trade and of the Fitchburg Historical Society, in whose new building on Grove street he has been interested.

CHAPTER XII.

SOME BUSINESS METHODS

While Andrew Whitney would probably scorn the idea that he worked by any system in administering the princely estate he has amassed, one who is conversant with his methods can forecast the outcome of a business deal with reasonable certainty. Inflexible in principle, he is not to be wheedled into making concessions which years of business experience have taught him are not reasonable. It is amusing to witness a scene of this kind when some tenant, desirous of obtaining as much as he is paying for, and more if possible, engages in an earnest argument with his kindly landlord, who is equally on the alert to see that while the tenant has his rights he has no more than is his due. At times some tenant persists until patience ceases to be a virtue when he is treated in an original, but drastic manner, as in the case of one who was endeavoring to "beat down" the price, and turned the conversation time and again in that direction. Mr. Whitney finally tired of this, and, calling his tenant by his first name, firmly but kindly said: "If you ask me again, I will raise the price." The tenant knew from long years of dealing with him that he would do so, but when they parted it was with a friendly "Come again."

Two young business men on taking leave of Mr. Whitney, after such a tilt of words, during which they had obtained no advantage, were at a loss how to express themselves in appreciation of the masterly manner in which their demands were met. On the impulse of the moment, one of them exclaimed: "I would like to take lessons of you Mr. Whitney." His eyes twinkled as he intimated that he had not only administered a salutary lesson that day, but, if they persisted in the course they had initiated, they were likely to receive many more. This was said without acerbity and they parted in mutual good humor.

Mr. Whitney is seen at his best when meeting for the first time some man of high ambitions, who is well on the road to realizing them, and who is looking for quarters in which to establish a business involving the expenditure of large sums of money. Such a man arrives with an air of prosperity, usually in the latest model automobile, with his chauffeur and possibly some of his family as well. They are shown into the presence of the aged financier, who extends a delicate hand of welcome. The new comer's bearing is one of apology for having intruded on one in apparently so frail health, but he is at once put at ease by a few adroit questions, which serve to show that however feeble in body Mr. Whitney may appear he is ready and willing to discuss the business of the hour, what is more, he is eager to have his visitor unfold his plans. As the requirements are stated and the details discussed, Mr. Whitney's eyes sparkle in sympathy,

and by the time his visitor is ready for an answer it is prepared for him, and he, in his turn, is told what is available for his accommodation. After this the conversation, as it progresses, takes the form of a "heart to heart" talk, in which each earnestly endeavors to enlighten the other. By the time that these preliminaries are over, and the cost is under consideration, they are in each others confidence to the extent that there is no reason for the "dickering" so dear to the Yankee trader of every degree. Mr. Whitney knows precisely what rent to ask for the accommodations he is furnishing, and his future tenant knows whether it will suit him. They fix the date for a future meeting, when the necessary formalities will be gone through with. When they part, it is with mutual respect and in the anticipation of other meetings. The visitor goes away with a feeling of admiration for the thorough mastery of business ethics which their discussion brought forth.

Seldom does anybody attempt to be anything but frank and above board in dealing with Mr. Whitney. His venerable aspect alone, would deter the most crooked customer from trying to impose on him, while his own keen sense of fairness would not allow his being taken in by fraud. This is no flight of fancy, but is what constantly occurs. Every word of a conference of this kind brings out some new trait of Mr. Whitney's richly endowed character, by which he adds new friends to the long list of those who already delight in

seeking him out again and again, sure of a cordial welcome whenever they meet.

Mr. Whitney acknowledged that the care of the block next to the present City Hall, in Fitchburg, was more difficult than the oversight of his entire real estate interests now. This is not altogether because he has learned from long experience how to meet certain exigencies, but partly because, while it devolves on him to study out and decide how his property shall be managed, it is so extensive that he can profitably employ sufficient help, while, with only one block to look after, he tried to do everything for himself. He believes in having good help and keeping the same ones. There are three carpenters in his employ who have worked for him for fifteen years, and others have worked for him nearly as long.

Mr. Whitney has learned to economize time by having a place for everything and requiring that everything be kept in its own place. In that way he is able to send any one for a book or paper, and tell them just where it should be found. This saves much valuable time, for he often wants to back up a statement with documentary evidence. When one considers that he makes the invariable practice of having duplicates of all his business papers in his possession, even keeping duplicate deposit slips, in which the name of every signer and the date is entered, it will be seen what a volume of papers he has accumulated in the course of more than half a century of active business life.

From the enumeration of the constantly increasing number of business offices and stores which Andrew Whitney owns in Fitchburg and Springfield it will be seen that there must be some well defined system for collecting rents. The offices at 190½ Main street, in Fitchburg, are open at stated times for that purpose and for paying the corps of laborers who are busy all of the time in the Whitney buildings and about the grounds. The responsibility of attending to the collection and disbursement of these considerable sums devolves on Mrs. Whitney, who was a successful business woman on her own account before her marriage, and who enjoys the duties which are hers as a representative of her husband, who is kept at home by the weight of years. His directions are carried out to the letter in the Main street office, and it is his mandate that the slightest detail must be referred to him for his decision. A few words by telephone from time to time keep him in touch with passing events, and he does not show the least impatience however many interruptions of that kind there may be during the hour; rather the contrary, for he welcomes the diversion of some new subject to consider or a fresh problem to solve. He weighs it, and his conclusion goes over the wire to be faithfully executed.

In his Springfield office, in Room Number 218 of his building next to the Post Office, his affairs are managed with equal acumen by his son, George A. Whitney.

The system in use in collecting the rents is one of

Mr. Whitney's own devising. There are two envelopes used, one of which is kept at his house and the other is taken out whenever collections are to be made. They are exact duplicates and contain the records of every payment made. This prevents the loss of an account, for if one is mislaid the other takes its place. Besides these envelopes there is a book in which the record of payments is made against the name of the tenant. There is a complete set of these books, one for each building.

These formalities are made necessary on account of the large amount of business transacted in the course of a year. By comparing the outgoes for taxes, repairs, etc., with the income as shown by these books, Mr. Whitney can find out at any time whether the building is being profitably conducted. These papers are kept on file in portable boxes of a convenient size to be easily handled, for it is necessary to carry them from place to place, according to where Mr. Whitney finds it comfortable to be at the time. Thus, the mountain (of papers) must always be in readiness to go to Mahomet.

If he notices an expression of doubt on another's face in consequence of some statement which he has made, he will quietly ask for some paper which, perhaps, dates back several years. When it is produced as impeccable evidence of his infallible memory of facts, his triumph is shown by his attitude of surprise that anyone had forgotten rather than by rejoicing that he has defeated the doubter. It is this original manner of

treating every day affairs that leads to his being misunderstood.

Although he leads what most of us would consider a restricted existence, he finds much to entertain him, and his views are never conventional. The building operations on the hillside before his sitting room windows furnish much food for reflection. As the stone and cement piers grew he remarked, on beholding a workman mount a long ladder to reach the top of one of them, that it was not usual to have the underpinning of a building made so that one had to reach it by going up a twenty-foot ladder, as that man was doing.

From the cobble stones which the Italian workmen were taking out of the ground and wheeling up to the arches he drew the lesson of selection, and said that the experiences of his own life, then in the course of being related, must also be sorted over according to their size and color, to determine what place they were to have in this account. This was certainly "a sermon from stones," if there ever was one.

One would naturally think that building materials were about as commonplace objects to discuss as anyone could select, but they are imbued with lively interest when Mr. Whitney begins to tell what they are capable of. In planning changes in his buildings or new structures he can imagine just how they will look when finished before a stone has been laid. From the stores of materials he has always on hand he is able to build in the air, as it were, new and handsome structures, which are so real to him that he is able to

make his workmen understand his least requirement and follow his plans to the minutest detail. And he will follow up the work being done by enquiring minutely into its progress, so that he knows what stage it has reached without having seen it himself. Some of his workmen who have built for many years under his supervision have expressed their hearty thanks to him for the opportunity they have had of learning of him. One devout and impulsive foreigner surprised him by devoutly thanking his Maker in his presence that he had been able to work for Mr. Whitney and learn so much from him.

In discussing building materials Mr. Whitney makes the most sordid details entertaining. He is well informed on the cost of such materials, which have more than doubled in price since he first began to use them, in company with his father in 1853. He is able to discuss the current prices of supplies in the most enlightening fashion. It is a well known fact that lumber has increased in price within the last few years. White pine lumber, which used to cost twenty dollars a thousand feet, was in 1911 twenty-eight dollars. There are no such planks to be had at any price as those which are in the barn floor at the home place on Blossom street. which are two inches thick and twenty-four inches wide. Shingles have increased in price, and the quality is not so good either.

The subject of roofing has engaged considerable of Mr. Whitney's thought, and he has come to the conclusion, after so many years of practical experience as

to leave no doubt of his mastery of that important part of construction, that he likes copper for roofing and finds it the most durable for the price. There is such a roof on the Balmoral Hotel, and it is the very best to be had. If one could be sure of obtaining good heavy tin it is very satisfactory, but one is much more likely to obtain some that is lightly tinned, and then the result is not so pleasing. There is a right way to prepare for tinning a roof, as in every thing else. The nails in the boarding must be set so that they will not work through, or they will gather moisture and rust through the roof from underneath. Finally, a tin roof must be painted at once before it begins to rust, or it will be eaten up, as with a cancer, until its usefulness is gone. It is essential that such a roof be kept well painted. A red mineral paint, mixed with boiled oil, is best for this purpose, but it must be applied in thin coats, so it will not crack.

For the benefit of those who have had no experience in this style of roofing, it may be stated that the tin sheets come in boxes containing one hundred and thirteen, and are usually fourteen by twenty inches square. Mr. Whitney has them laid on the reverse from shingles, by beginning at the top of the roof. The reason for this is that the sloping position of the sheets allows the molten solder to run between them, making a firm roof which is very durable. In addition to this, he has a button of solder put on every corner. Solder, which is, as all householders know, composed of half and half lead and tin, is used in considerable

quantities in putting on tin roofs. It should not be very costly, although it has been Mr. Whitney's custom to allow about double the usual quantity, or twelve pounds to one hundred square feet of tin roofing.

In Springfield, in 1894, he purchased a large quantity for which he paid nine and one half cents a pound. The other extreme which may be mentioned, for the sake of contrast, was when a Fitchburg man charged him at the rate of forty cents a pound for common solder. By a coincidence, the man who did this called on Mr. Whitney while the subject was under discussion, so it appeared that he did not lose his patronage, on account of the extortionate price, but probably was required to adjust it more reasonably.

An enormous quantity of paint is used annually about the Whitney buildings, for there are always painters at work somewhere. Their work requires supervision as much as any other, and Mr. Whitney never ceases urging his workmen to visit him and discuss the work, instead of waiting for a third person to tell them what to do. As he is not able to go down town and see what is being done there, as he used to do, the next best thing is to interview the workmen.

One time, when he was about, looking over some repairs being made, he came on a painter who was not working. On being questioned, he said that there was no paint. Mr. Whitney happened to notice that the ground was newly disturbed in one spot, and had the curiosity to investigate the cause, when, to his amazement, he found that some paint had been re-

cently buried there, presumably by the same man who complained of the lack of paint with which to finish his work. Such experiences, although rare, make Mr. Whitney suspicious when dealing with workmen, unless he knows them well, when he reposes the utmost confidence in the information they bring him.

In buying stock, he has found that five or ten gallons of oil lasted longer in proportion than a barrel, as there is liable to be leakage with a large quantity to draw from. Paint is usually bought when the demand for it arises, although sometimes there is an opportunity to buy it at wholesale and take advantage of low prices.

Mr. Whitney's taste is for delicate neutral tints, rather than gaudy colors, and he prefers to express himself in the graceful outlines of architecture rather than in stunning color effects. His tenants often require strong colors, as in the case of the Woolworth Company who use bright vermilion on all of its many store fronts as a means of identification. In consequence, that front stands out boldly in the midst of the silvery tones of the Whitney Opera House at Fitchburg.

About 1891, he became interested in cement construction, and had the basement of his office building at 190 Main street constructed of brick laid in cement. As it became more popular, he used it in many ways and found it adapted to many uses. The elegant designs made possible by its use are best demonstrated in his latest architectural feat, on upper Blossom

street, which, even in its unfinished state, calls for admiration on account of its perfect proportions.

It is not given to every man to combine practical knowledge, artistic sensibility and the wherewithal with which to develop his ideas worthily. Mr. Whitney does not wrap his talents in a napkin, but employs them to produce more than the scriptural amount of other talents. It is such a man, rather than one who wastes his substance in "riotous living" who benefits a community. The pulpit has endeavored to promulgate this truth years without end, but still it needs reiteration and even better demonstration. When a man builds houses for those who have none, it is plainly of practical benefit to the community at large, and the fact that rent is paid, does not detract from its beneficence; for whoever saves by self-denial sufficient wealth to buy land and build on it, pays taxes and for repairs, and does countless small but costly things that are necessary to keep the buildings in good order. He is forced to spend many hours planning and seeing that his plans are executed, when he might prefer to enjoy leisure. When a person elects to furnish accommodations for the sale of necessary commodities in a community, it is right that he should be rewarded for it. He should receive gratitude for what he has done, rather than undue criticism for what he has not been able to accomplish. A municipality should aid rather than hinder the operations of a builder who endeavors, year after year, to add to the sum of the city's wealth.

If it was possible for a man of ripe experience to gather the young men just starting out in life around him, as did the philosophers of old, and show them their duties as citizens, how many heart aches would be spared them in their endeavors to become useful citizens. One year's tutelage with a man like Mr. Whitney would mean that there would be less crude judgments and fewer business disappointments; less surface veneer and more honest living. While Mr. Whitney speaks but little of what he has accomplished in the past, his plans being all for the future, his works speak for him when they have been permitted by outside influences to be fully developed. The spirit of an artist shows in the restraint of the decorations which ornament but do not superabound on his buildings. While he is fond of novelty and quick to adopt a new idea in construction he considers both utility and beauty, and selects only what will bear the test of time, in that way giving evidence of his mastery of both arts and crafts.

His ideas are often so original that they baffle his workmen, and he has to instruct them. He never allows a problem to conquer him, but takes all of the time necessary to study out a solution to his own satisfaction. For three months he studied how to put the plate glass into the store windows at the Opera House so that they would not be broken in the process. It has also been mentioned how he was able to keep the powder dry when blasting from wet drills by shellacing the cartridges.

If all of his contrivances which were invented to

meet emergencies were collected together they would form a museum, and no doubt many of them would make the fortune of anyone who would undertake to promote their general use. Those who have worked for Mr. Whitney for many years have come to depend on him to assist them in any dilemma when their own experience fails to be of aid to them. Their faith in his ability is never shaken, for he seems to have adopted as his own the old motto: "If once you don't succeed, try, try again."

A visitor who spent the afternoon with Mr. Whitney on May 26, 1911, wrote the following account of what was observed, which has never been printed before this: "Before going to Andrew Whitney's house by appointment the writer studied the pictured face of this remarkable man and was attracted by the peculiar charm of his smile. When one meets the man himself face to face it is this indescribable beam of congeniality which inspires confidence; and when one sees person after person received with dignity and attention, their wants weighed with keen judgment, and their demands kindly but firmly met with a patience unusual in those past three score and ten, one can but admire the fortitude of him who, chained by bodily infirmity, still keeps informed on every detail of large personal interests. No iota of a plan but is stored in this astute mind, and the dates as well as the circumstances of an occurrence are supplied by him with perfect accuracy and without the slightest hesitation.

One is struck by the clear conciseness of all the

statements made by Mr. Whitney as well as by those who come into constant contact with him. They come at once to the point, and, if there is a little difference of opinion, the several methods of procedure are weighed judicially, but Mr. Whitney's decision is deferred to. It would seem impossible to be always correct in judgment, but he appears to be governed by an inflexible system of principles, and even when his decision is made contrary to one's wishes the hypnotic smile which accompanies it warms the heart, and one goes away happy as from an indulgent father, who, from having a riper experience with the ways of the world, knows what is best. This feeling grows with longer association, when results show that every point has been considered in all its aspects and under various conditions. Every move on the chess board of life is made with deliberation under the direction of the master mind by willing subjects who have at their command every modern convenience.

"As Mr. Whitney sits in his sun-parlor, which dominates the principal entrance to his sightly residence, surrounded by the flowers he loves so well, with his household passing to and fro, he receives all who come, with an unconscious majesty of bearing, which sits well on his commanding personality. His long, white beard does not conceal his fair countenance, and his face, usually grave, becomes luminous with welcome, when he greets some favorite of his. His voice is full and strong, and musically expressive of his emotions.

"Between calls from tenants and workmen of many nationalities, who seem to revere him, there are those from business men, who are working out his ideas, and come to receive instruction on some puzzling detail. He calmly hears them all, and sends them on their way fully enlightened. A listener is perplexed by the variety of different problems presented within an hour, often involving large sums of money. Not so with Mr. Whitney, who is not only conversant with things as they are, but with projected changes by the hundreds. Here a street is to be widened, which will necessitate the removal of parts of buildings of handsome construction, which must be wisely reconstructed, so as to present a good appearance; steel ceilings are to be introduced in a building, or a mezzanine floor into one of the numerous commercial offices; a new door must replace one mysteriously damaged; new windows of the most expensive style are desired by a merchant with up-to-date ideas; heating plants are in the process of installment, involving the blasting out of ledges under occupied buildings; all kinds of construction work is brought to his attention and the means worked out and decided upon to the last figure of its cost, by this wonderful man as he reclines in his easy chair in the sunshine, with his eyes resting on the swarm of Italian workmen, who are constructing the terraces on the hillside near by, preparing extensive grounds for some project which is under way, but which is guarded so jealously within the promoter's own brain, that even his most intimate

friends do not know what will eventually rise behind the elaborate stone gate-posts, bearing "A" and "W" on their already completed fronts.

"That one of the buildings is to be a garage is no secret, but the foundations of palatial proportions, gradually rising on the hillside beyond, do not betray the purport of the remainder of the structures, and the curious must be contented to await developments. This is characteristic of Mr. Whitney's way of doing business. Not until the finished structure is denuded of its scaffoldings, and stands out completed, does he care to take the public into his confidence. To divulge prematurely the object of any plan in its crudity, is foreign to his nature. It is as if he wished to see the structure as a whole and weigh its merits before putting his seal of approval on it. So we may be sure that whatever his plans may be for the lovely hillside before his windows, they will be a worthy ornament to the section of the city in which he resides. Meanwhile he knows every workman by name, and they exert themselves to please their friendly master. A word of commendation from him gives them fresh enthusiasm in their work, whether it is that of an humble shoveler or a more skilled stone mason.

"Over the fine avenue of maple trees, which border one side of the Whitney estate, there is a glorious view of the hills, fading away into amethystine mist towards the sea. Peeping above the trees, in the middle distance, are the roofs and towers of Fitchburg, one of the most picturesque of New England cities. It

is almost a bird's eye view, so steep are the intervening hills, and one of great beauty. It is an ideal spot for one to dwell in the evening of life, far removed from the sordid clamor of the world, yet in touch with its interests."

A truer estimate of Mr. Whitney's character and surroundings could hardly have been made, if a year



MAIN STREET, FITCHBURG, LOOKING WEST

had been spent in his company instead of an hour. His life is an inspiration to all who meet him, not alone on account of his unselfish interest in the affairs of others, but because of his faith in the future, for which he is ever planning.

In the last month of the year 1911, Mr. Whitney had a dream one night, that his house was full of his friends, who were having a happy time and congratu-

lating him on his one hundredth birthday, and that he had just received a lease for another fifty years of life. It is this hopeful attitude of looking into the future that keeps him eighty-six years young.

PRESENT PLANS

As a proof that Mr. Whitney recognizes no limitations in human endeavor, he is even now planning many things. Among these are certain improvements in the city's highways, and to that end is exercising his right of petition. He greatly desires that North street be straightened and widened from Green street to Ross street by cutting into the westerly side and filling in against the Normal School grounds, thereby benefiting the school and giving the city a better street.

At this writing he has taken up the matter in a preliminary way with the Mayor, and has signified his willingness to freely give such portion of his own land on North street as may be necessary for the proposed reconstruction at that point, provided that others adopt the same course.

The Dickenson house on Main street has been taken down and a large business block will be erected on the site. In this building Mr. Whitney plans to have large bay windows extending to the present street line, but so constructed that they may easily be

removed when the street shall be widened, which event still rests with the future.

Some propositions are so startling to conservative people that they at once pronounce them impossible or unwise. The experience of years, however, has taught Mr. Whitney that departure from the beaten track is often advisable and profitable. As a notable example of this policy he recently offered to buy the Episcopal Church property situated on Main street, Fitchburg, but the church authorities refused to consider the proposition.

Mr. Whitney believes that Main street should be devoted to business and desires the property in question in order that he may erect a business block on the land.

Reference to building lots recalls Mr. Whitney's offer to sell his land in the rear of the Normal School for Normal School purposes. At this time Mr. Dillon was a member of the board to whom the offer was referred and he opposed its acceptance on the ground that the price was too high.

On Feb. 19, this year, (1912) Mr. Whitney paid

\$383⁵⁹ Fitchburg Mass Feb 19 1912

FITCHBURG SAFE DEPOSIT & TRUST COMPANY

Pay to the order of D^r M^r Dillon Street Carver Works
Three Hundred Eighty three and 59/100 Dollars

No. 122

Andrew Whitney

Mr. Dillon \$383.59 for some steel plates which were used on the old Crocker Block. This bill aroused recollections in Mr. Whitney's mind and he proceeded to point out a comparison of values in a most original way.

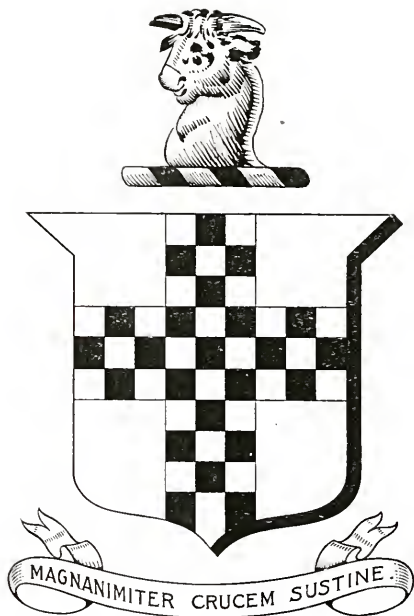
He personally signed a check for the amount due and dictated the following, which was written on the back of the check:

"This check covers bill for steel one-half inch thick, at about \$1.25 per square foot. I wish to record that I have offered to sell my land in the rear of the Fitchburg Normal School for less per square foot, than Mr. Dillon charges per foot for his steel. (Steel one-half inch thick, land about 8,000 feet thick.) Price of land will have to go up."

That he may be remembered in his native town of Ashby, Mr. Whitney is planning to erect there a substantial structure to be dedicated as an educational institution devoted to music. Some action has already been taken in this matter.

Other ideas, beneficial to the present generation and to posterity, are assuming shape and definite purpose in the active mind of this man who, nearing the completion of his labors, desires to be understood, and who fervently hopes that in looking backwards from the Great Beyond, he may realize that Andrew Whitney is not forgotten and that his works live after him, a practical help to the community.

WHITNEY GENEALOGY



Whitney

THE WHITNEY COAT OF ARMS

WHITNEY GENEALOGY

1. John Whitney, born in England, 1589; settled in Watertown, Mass., June, 1635; married in England, Elinor, who died in Watertown, May 11, 1659; married, second, in Watertown, Sept. 29, 1669, Judith Clement who died before her husband; residence, Watertown, Mass.

2. John Whitney, (John,) born in England, 1620; resided in Watertown; married, 1642, Ruth Reynolds, daughter of Robert Reynolds, of Watertown, Weathersfield (sic) and Boston, Mass.

3. Benjamin Whitney (John, John,) of Watertown, born June 28, 1660; married, March 30, 1787, Abigail Hagar, daughter of William and Mary (Bemis) Hagar; married, second, Elizabeth; he died in 1736; residence, Watertown.

4. Ensign David Whitney, (Benjamin, John, John,) born at Watertown, June 16, 1697; married Rebecca Fillebrown, born in Cambridge, Nov. 6, 1675; died 1749. He was one of the original proprietors of land at Paris, Maine, in 1736.

5. Josiah Whitney, (David, Benjamin, John, John,) born Nov. 22, 1730; married, June 15, 1752, Sarah Lawrence, born July 21, 1737; died Sept. 14, 1794. He served in a Watertown company during the Revolu-

tionary War. He died Dec. 3, 1800; residence, Waltham and Ashby, Mass.

6. Josiah Whitney, (Josiah, David, Benjamin, John, John,) born at Waltham, June 23, 1765; marriage published Jan. 10, 1790, to Mary Barrett, born 1768; died Aug. 23, 1841. He was born in Waltham and married in church in Ashby, Nov. 24, 1797, where they ever after resided.

7. Jonas Prescott Whitney, (Josiah, Josiah, David, Benjamin, John, John,) born in Waltham, Sept. 22, 1793, and baptized the same day. Moved to Ashby 1799, and married Rebecca Piper, daughter of Jonathan Piper, of Ashby; born May 15, 1797; died June 18, 1838. He married, second, Louisa Wheeler, born April 14, 1804; died June 1, 1864. He died in Ashby, Aug. 18, 1879.

DESCENDANTS OF JONAS PRESCOTT WHITNEY.

1. REBECCA, born June 26, 1815; married, Sept. 16, 1841, Isaac Cushing; residence, Ashby, Mass.; born June 30, 1813; died Oct. 9, 1891. She died Sept. 11, 1896.

Children of Rebecca and Isaac Cushing:

1. Charles Tileston, born Sept. 24, 1842; married Eliza Carleton; married, second, Mrs. Mary Edgecome. By the first marriage there was one daughter, Caroline Rebecca. She married Ernest Adams, from whom she was divorced; married, second, Albert St. Clair.

2. Sewall Gibson, born Sept. 7, 1844; married Addie Sampson, Aug. 22, 1872. She was born June 5, 1848; residence, Fitchburg.

Children of Addie and Sewall Cushing:

(a) Alice Whitney, born Feb. 28, 1874; married April 27, 1898, Elmer E. Reed. Their children are: Elsworth, born April 8, 1900, and Leslie, born Oct. 30, 1902.

(b) Helen Lucinda, born March 27, 1876; died April 22, 1876.

(c) Hermon Sampson, born March 13, 1878; married June 23, 1902, Florence Buckley. They have two children: Stella, born March 3, 1903, and Dana, born Feb. 24, 1908.

4. Emily Frances, born Oct. 29, 1847.

5. Jonas Prescott, born April 21, 1849; married Martha Louise Holman; died Dec. 15, 1907. They had two children: Mildred, born Nov. 11, 1893, and Earl Isaac, born Sept. 15, 1895.

6. Jane Wellington, born March 22, 1851; married March 24, 1874, Thomas Tivnin; he died Feb. 18, 1888.

II. JOSIAH DAVIS, born Nov. 7, 1818; married Dec. 5, 1842, Lucy Day Chapin, of Springfield, Mass.; born Dec. 21, 1818; he died Feb. 5, 1902.

Children of Lucy and Josiah D. Whitney:

1. Lucy Jane, born June 13, 1844, unmarried.

2. Edwin Day, born April 4, 1856; married Julia Spring Brooks, born March 22, 1857; died December, 1911; residence, Brattleboro, Vt. Their children were: Harold Edward, born Feb. 29, 1884; Edwina Augusta, born Aug. 18, 1885; Alice Lucy, born April 5, 1887; Merrill Brooks, born May 26, 1891.

III. MARY ANN, born Nov. 17, 1820; married, May, 1843, James A. Mansfield; she died in November, 1885.

Children of Mary Ann and James A. Mansfield:

1. Lorinda Elizabeth, born August, 1844; married John A. Merrill.

2. Ann Maria, married Thomas Wood.

3. James Lloyd, married Mary Hale.

4. George Dexter, married Flora (a German lady).

5. Clara, unmarried.

6. Sarah Whitney, died young.

IV. JONAS, born March 30, 1824; married Elizabeth Corey Rice on April 11, 1850. She was born March 21, 1827; died May 3, 1874. He married, second, Lucy Damon of Westminster, Mass. There was one son by the first marriage, Frank Ormond, born July 21, 1851; married Anna M. Snow. They have one son, Franklin, in Boston, who is married.

V. ANDREW, born Feb. 28, 1826; married Didama Hudson, July 3, 1872; born Aug. 2, 1850; died April 30, 1886. He married, second, July 29, 1899, Jennie Moriarty, born Sept. 6, 1861.

There were three children by the first marriage:

1. George Andrew, born April 2, 1873; married Oct. 28, 1898, Sarah Mae Russell, daughter of Frank L. and Lilla Russell of Springfield, Mass.

2. Alice Ethel, born May 5, 1875; married Nov. 21, 1907, Harold Irving Cook, son of Simeon S. and Ruth Ann Cook; residence Newton Highlands, Mass. They have one son, Stuart Whitney, born April 1, 1909.

3. Edith Irene, born Oct. 8, 1878; married Feb. 6, 1907, Gardner Cheney Basset, son of Horace Scudder and Elizabeth (Cheney) Basset of Worcester, Mass.

There was one child by the second marriage, Catherine, born Aug. 13, 1900, and died the same day.

VI. CLARA, born May 6, 1828; married May 8, 1861, William Ward Hubbard, who was christened Sept. 12, 1827, in Chesterfield, Vt.; died July 18, 1902. Buried at Ashby, Mass.

VII. SARAH, born Oct. 14, 1830; married Jan. 11, 1865, Benjamin F. Dewing; born Jan. 24, 1836; died Oct. 12, 1904, at 11 Milford street, Boston, Mass.

VIII. ELLEN, born June 11, 1832; died June 19, 1832. Buried in Glenwood Cemetery, Ashby, Mass.

IX. MILO, born May 16, 1834; married Malintha Hook of Fitchburg. He died Aug. 11, 1910. Residence 73 Warren avenue, Boston, Mass.

X. JULIUS, born May 28, 1836; married Feb. 25, 1864, Harriette Downe, who died Dec. 17, 1865; mar-

ried, second, Oct. 18, 1866, Mary J. Whitney of Westminster, Mass. There was one son by the first marriage, Herbert P. born Aug. 10, 1865; married April 27, 1887, Jennie M. Taintor; residence 33 Cottage square, Fitchburg.

The son by the second marriage, Louis Albert, was born Feb. 12, 1874; married Lida L. Davis of East Somerville, Vt.; residence Brattleboro, Vt.

From the Whitney genealogy, compiled by F. C. Pierce, and published in 1895 by The W. B. Conkey Company, 341 Dearborn street, Chicago, Ill., the following pages are quoted and may be of interest to those who delve into the past: "Whitney, as a surname, owes its origin to the ancient but obscure parish of Whitney, on the western confines of Herefordshire, near the border of Wales. Whitney is supposed to mean 'White water,' from waters of the mountain torrent, the river Wye, which is subject to sudden, violent freshets, thus: hivit= white, ey= water. Other examples being Whitbourn= white brook and Whitchurch, as well as Whitton= white town. Some say that Whitney is derived from Anglo-Saxon, signifying 'The island of the wise men or of Parliament,' meaning a gathering of the wise men of the shire, not the national council."

In the Domesday book, compiled between the years 1081 and 1087, by order of William the Conqueror, and which contains the general survey of all the lands in the kingdom, is to be found mention of Turstin, the

Fleming, and his wife Agnes, whose son, Sir Eustacius Miles, was called from the Herefordshire hamlet, Lord of Whitney, and founded the family of De Whitney.

The parish church of Whitney is about four miles from the Hay, in Beacon, Wales. The "De" had been dropped from the name before the twelfth century. There is record of many honors accorded those bearing the name of Whitney previous to the reign of Queen Mary, when Robert Whitney was knighted, and his crest was the head of an ox (sic), which is said to have originated when a Whitney who accompanied Richard Cœur de Lion to the Crusades distinguished himself greatly, when by his personal strength and courage he defended himself from the attacks of the Saracens until a furious Spanish bull, attracted by the red dress of his assailants, charged upon them and was slain by Sir Randolph Whitney, who then pursued and killed the Saracens.

The present representative of the Herefordshire Whitneys is Thomas Whitney, Esq., of Bath.

John Whitney, the emigrant to America, was baptized in St. Margarets, in the shadow of Westminster Abbey, on July 20, 1592. He was the son of Thomas Whitney and his wife Mary Bray; residence, Westminster. He was elected Selectman of Watertown in 1637, an office which he held until 1655. He was made Town Clerk June 1, 1641, and he was appointed Constable at Watertown by the General Court in Boston.

In the church records at Watertown is to be found this entry, made in 1673: "John Whitney, widower,

deceased, first of June, aged about eighty-four years.

"His wife, Elinor, mother of his eight sons, died in Watertown May 11, 1659, aged about sixty years (though called fifty-four). He married again on Sept. 29, 1659, Judith Clement."

A copy of his will is to be found on the records. It is dated April 3, 1673.

Richard L. Carey wrote the following verses for the Whitney Genealogy:

THE WHITNEY FAMILY

From a little English hamlet
From Whitney on-the-Wye,
Where the hawthorns bud and blossom
Underneath an English sky,
Came a stalwart, sturdy Whitney
Four long centuries ago,
Like the hawthorn, spread and blossomed
In the sunshine and the snow.

All about him grew the forests,
Trees of maple and of oak,
And pine trees bent to listen
To the words the river spoke;
While the war-whoop of the red man
Rent the silence far and near,
In the midst of Massachusetts.

Grew a family up around him,
As the years drifted by,
While about his old log cabin
Fell God's blessing from the sky;

And the family name took root there,
Spread its branches far and wide,
Till they reached from York to 'Frisco,
Sunset gate to evening tide.

Some there were that for the Union
Wore the tattered army blue.
Some the gray, and then forgot it
When the old became the new;
One the cotton gin invented,
'Twas his own peculiar plan;
And where'er you find a Whitney,
You will find an honest man.

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ERRATA

- Page 62—Josiah David Whitney should read Josiah Davis Whitney.
- Page 85—Safety Fund Bank occupied the first floor and the Post Office occupied the same quarters afterwards.

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